WFMH Records

National Student Broadcasters Convention

1977 Oct 14-16

Box 1 Folder 8

ON AIR

national student broadcasters convention

park plaza hotel, boston

october 14, 15, 16, 1977

Welcome to the National Student Broadcasters Convention. This is my invitation to you to take advantage of as much of what the Convo has to offer while having a good time; Boston is a marvelous place to be in October. We've planned the Convention to be a forum for discussing the problems inherent to all phases of student broadcasting. There are sessions for everyone from General Manager to Program Director to Music Director to Announcer to Engineer to general staff members.

The key to our Convention is this guidebook, The subjects of our articles were carefully chosen to interest all the members of a radio staff including those who are preparing to leave the WUMB (forgive the pun) of student radio.

Pay special attention to the article "Convention Thoughts" by our General Manager Pat Riccio Monteith. The strongest message she delivers is that you as a Convention Delegate are the most important ingredient to ensure that this Convo will be a success. We have assembled a large number of media professionals to give sessions, but they're not there to teach -- they're there to fill in the gaps between what you already know and what they've learned through valuable experience. We're talking about communications -- communicate with them.

Throughout the weekend take time to visit the exhibitors' rooms (433, 436, 437) -- you'll see a tempting array of industry hardware and software and you'll undoubtedly have a chance to touch the goods and dream of the day when you can work with those beautiful pieces of equipment.

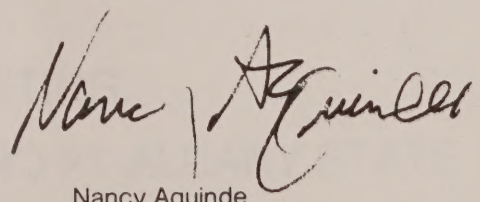
The recording industry will be royally represented -- there'll be hospitality suites set up by A&M, Atlantic, Arista, Capitol, Columbia, Island, MCA, Polydor, Philo and Warner Brothers. You'll have the opportunity to meet these highly motivated informed people on a one to one basis and listen to their companies' newest releases.

Most important: Eric Doctorow of Columbia will chair a panel of promoters, that's scheduled for Saturday afternoon from 4:30 p.m. until 6:00 p.m. Listen to what they've got to say and ask all the questions you've wanted to ask if you'd had the opportunity.

Check out the article "The View from Over Here," an interview with Jack Kreisberg of Buddah Records. He'll be around that weekend too. I think what he had to say to Mark Governor and myself will upset some readers, infuriate others and for the majority of us it will open our eyes -- widely.

We want you to have a good time -- you'll have a chance to meet people from all parts of the country. Exchange information, gripes, glories; organize forays into the Boston nights. At dinner on Saturday night we'll have the pleasure of listening to NPR's Susan Stamberg who'll outline for us "A Day in the Life of ALL THINGS CONSIDERED."

There's much more I could say about the Convo -- this is just a capsule of all there is in store for you. Welcome.



Nancy Aquinde
WUMB Convention Coordinator

The National Student Broadcasters Convention
is sponsored by
WUMB Radio of The University of Massachusetts
Harbor Campus, Boston, Massachusetts 02128

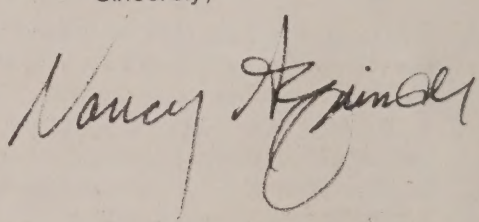
ACKNOWLEDGEMENT

The NSBC is the brainchild of our General Manager, Pat Riccio Monteith. Her understanding of the various facets of student broadcasting and her sensitivity to the various problems faced by people who want to make a career of broadcasting inspired me in my efforts to coordinate the various talents needed to produce this Guidebook and the National Student Broadcasters Convention.

SPECIAL THANKS TO:

The media professionals who volunteered to conduct Sessions;
The authors of the fantastic articles contained in this Guidebook;
The industry's hardware and software representatives;
The record industry's promotional representatives;
Our guest speaker, NPR's Susan Stamberg;
The Point Press
All WUMB staff members, especially Diane Hardy, Mark Governor, and Andrea Glynn for their supportiveness and hard work.

Sincerely,



Nancy Aquinade
WUMB Convention Coordinator

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SCHEDULE OF EVENTS

	EVENT	PLACE
Friday, October 14, 1977		
12:00 noon-9:00 p.m.	Registration/Information Desk	4th floor lobby
3:00 p.m.-9:00 p.m.	Equipment Exhibitors Rooms Open	433, 436, 437
9:00 p.m. on	Record Companies' Hospitality Suites Open	To be announced
4:00 p.m.-5:30 p.m.	Get an early dinner at a location in "One if by land Two if by sea..."	
5:30 p.m.-6:00 p.m.	Open Convo — How to get the most out of the weekend	402
6:00 -7:30 p.m.	**Sessions**	
	Microphone Techniques and Applications (Tom Hall)	400
	Management Skills (Jeff Tellis, Bonnie Cronin)	402
	Station Training Program (Frank Murtagh)	413
	The Legal Aspects of News Reporting (Roger Allen, To be announced)	406
	Job Opportunities (Ken Mellgrin)	
7:30-9:00 p.m.	**Sessions**	
	Programming a Student Broadcast Station (Staff from WJUL, Lowell, WMFO, Medford, WTHS, Pittsfield, WUMB, Boston)	402
	How to Do Production With No Equipment (Mark Governor)	407
	Individual Consultation with Alan Meyer	406
	The Problems of Ownership/Starting your own Station (Ed Perry)	400
	The Value of Internships (Roger Allen and various internship students)	413
	Public Relations	405

Saturday, October 15, 1977

9:00 a.m.-6:00 p.m.	Registration/Information Desk	4th floor lobby
9:00 a.m.-6:30 p.m.	Equipment Exhibitors' Rooms Open	433, 436, 437
9:00 p.m. on	Record Companies' Hospitality Suites Open	To be announced

10:00 a.m.-12:00 noon — **Sessions**

Is Everyone Down on College Radio? An Open Forum	402
Resume Writing and Applying For A Job (Michele Kamisher	406
Production Techniques for Intermediates (Mark Governor)	413
Interviewing Techniques (TBA)	407
News Writing for *Your* Audience (Roger Allen, Jim Cameron)	400

1:00 p.m.-2:30 p.m. — **Sessions**

Creative Public Affairs (Danny Schecter)	406
Licensee Control — A Panel (Jeff Tellis, George Meier, Bonnie Cronin)	402
Music Programming (Bob Cooper)	407
Overcoming Printing Problems (Rick Askoff)	405
Women in Broadcasting (Judy Brackley)	400
How Not To Get A Job (Ed Perry, Dick Vaughan, Roger Allen)	413

2:30 p.m.-4:30 p.m. — **Sessions**

How to do License Renewals and Ascertainments (To be announced)	402
How to get a Sales Staff going (Dick Vaughan)	405
Copy Reading and Writing (To be announced)	407
Sex, Violence & Obscenity in Programming (Roger Allen)	406
"Play by Play"s Made Easy (Tom Hall)	400
Problems of Beginning Operation (To be announced)	409

4:30 p.m.-6:00 p.m.	**Sessions**	
	Arts and Culture in Programming (Matt Schaefer)	413
	Record Company Panel (Chairperson Eric Doctorow; George Meier, Ed Harrison)	406
	Alternative News (Judy Brackley)	405
	The FCC and You Allen Meyer)	402
	Create a Radio Play—A Hands On Workshop (Gail Furher, John Miller, Richard Sher)	409
6:30 p.m.	Dinner with Guest Speaker Susan Stamberg	Parlors ABC Mezzenine

Sunday, October 16, 1977

9:00 a.m.-12:00 noon	Information Desk	4th floor lobby
9:00 a.m.-12:00 noon	Exhibitors' Rooms Open	433, 436, 437

9:30 a.m.-10:30 a.m.	**Sessions**	
	A Metting of the Minds — A Rap Session	402
	How To Deal with a STudent Staff — A Meeting for Professionals and Advisors	406

10:30 a.m.-12:00 noon	**Sessions**	
	What to Do When You Get OUt (Clark Smidt)	402
	Minority Programming (Dave Gilton)	403
	Women in Broadcasting (Lisa Karlin, Anne Marie Rowan)	400
	Station Training Programs (Frank Murtagh)	406
	Going FM or Getting A Power Increase (Ed Perry)	413

12:00 noon	Close Convo	

RECORD COMPANY PROMOTION HOSPITALITY SUITES

(Room #s available at Info Desk, 4th floor)

(A & M is sponsoring Chris De Burgh, a weaver of song at dinner Saturday night)

RECORDS — Bob Frymire

RECORDS — Marilyn Lipsius

RECORDS — Judy Libow (Read Judy's article, "Other Side" of Record company relations)

RECORDS — Eric Doctorow (Eric is chairperson of the session, Record Company Panel, Saturday 4:30-6:00 pm, Rm. 406)

RSO — Mitch Huffman

RECORDS — Robin Sloane

BROTHERS RECORDS — David Young

Meet reps from Jackal, Buddah, MCA, Musiroom and Rat Records in room 402.

SESSION LEADERS AND GUESTS

Roger Allen, WRKO-Boston, News Director
Rick Askoff, Executive Director, IBS
Judy Brackley, WCAS-Cambridge, Ma., News Director
Jim Cameron, WCOZ-Boston, News Director
Bob Cooper, WTHS, Pittsfield, Station Advisor
Bonnie Cronin, WBUR-Boston, Manager
Gail Furher, WBUR
Dave Gilton, WILD-Boston
Mark Governor, WGBH-Boston
Tom Hall, WMEX-Boston, Engineer
Ed Harrison, Billboard
Michele Kamisher, Director of Placement, School of Communications, Boston University, Boston
Lisa Karlin, WCOZ-Boston
George Meier, Editor *Walrus*
Ken Melgrin, WJIB-Boston
Alan Meyer, Broadcast Analyst, FCC, Washington
John Miller, Evergreen Studios
Frank Murtagh, WUMB, Operations Manager
Ed Perry, Educational FM Associates, Duxbury, Ma., WATD-Duxbury, Owner
Anne Marie Rowan, WHDH-Boston
Matt Schaefer, WCAS-Cambridge, Ma.
Danny Schecter, WBCN-Boston, News
Richard Sher, Evergreen Studios
Clark Smidt, WEEI-FM, Boston, Program Director
Susan Stamberg, cohost of NPR's *All Things Considered*
Jeff Tellis, WPKN-Conn., Manager
Dick Vaughan, WARE-Ware, Ma., General Manager

PROMOTION
HARDWARE/SOFTWARE EXHIBITS
(Rooms 433, 436, 437)

AMPRO
BROADCAST ELECTRONICS
DBX
EDUCATIONAL FM
JAMES B. LANSING (JBL)
MICRO-TRAK
MUSIC THING/OFF THE BEATEN PATH
NECAA
NORTHEAST BROADCAST (COLLINS)
SHURE
TECHNICS
RADIO SYSTEMS DESIGN

RECORD COMPANY PROMOTION
HOSPITALITY SUITES
(Room #s available at Info Desk, 4th floor)

A & M RECORDS — Bob Frymire (A & M is sponsoring Chris De Brugh, a weaver of song at dinner Saturday night)
ARISTA RECORDS — Marilyn Lipsius
ATLANTIC RECORDS — Judy Libow (Read Judy's article, the "Other Side" of Record company relations)
COLUMBIA RECORDS — Eric Doctorow (Eric is chairperson of the session: Record Company Panel, Saturday 4:30-6:00 pm, Rm. 406)
ISLAND/RSO — Mitch Huffman
PHILO RECORDS — Robin Sloane
WARNER BROTHERS RECORDS — David Young

Meet reps from Jackal, Buddah, MCA, Mushroom and Rat Records in room 402.

We
Thank
You!

HOW TO GET TO THE HOTEL

(Provided by Gary Bergin)

Discount any rumor you've heard about Boston's street system and drivers, because it is all true. When placed behind the wheels of a motor vehicle the somewhat sedate civilian population becomes psychotically truculent. There is also an abundance of tow trucks skulking in the area, and one should be aware of the annoying habit of some Bostonians who upon seeing a vehicle they admire, do not hesitate to help themselves to a ride.

Fear not. The Park Plaza Hotel is a landmark in downtown Boston. For a generation the hotel was known as the Statler Hilton and is well known by residents of this town. The hotel fronts Park Square on its south side. The hotel is overwhelmingly obvious from the Trailways Bus Station in Park Square as it occupies the better part of one city block. The Greyhound Bus Terminal is on St. James Ave. which runs perpendicular to Arlington Street which fronts the west side of the hotel. You can see the hotel from the front of the terminal on St. James Ave.

The MBTA operates a station at Logan Airport. This stop is aptly known as "Airport" and is on the transit systems BLUE LINE. Get on an inbound car and ride it to the Government Center station. This station is an intersection with the transit system's GREEN LINE. Board any inbound GREEN LINE car and disembark at the Arlington Street station and make your way to the street level via the exit to your right as you step off the car. This will place you at the corner of Boylston and Arlington Streets. The Hotel is one block down Arlington Street. If fate has placed you in a lucrative position a colorful and thrilling ride will be provided by any of the many cabbies who haunt the flight terminals. Driver commentary will be complimentary, irregardless of your willingness to accept it.

Riding eastbound on the Massachusetts turnpike, take the Columbus Ave. exit and follow Columbus Ave. into Park Square.

Coming into town from the North via Rt. 93 take the Storrow Drive exit ramp and follow it to Park Square via Arlington Street exit. Coming west via Rt. 2 will feed you onto Storrow Drive. Follow the signs to Park Square.

If you need additional directions when you to Boston, call the hotel at 426-2000.

The map provided along with the entertainment article should provide additional assistance.

See map, page 66.

LPB®

2-20 SYSTEM
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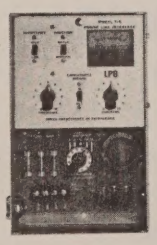

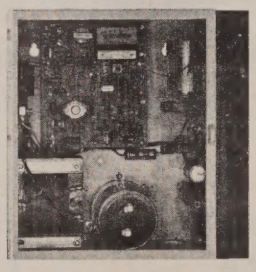

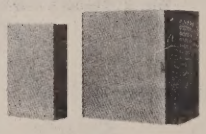

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The 2-20 CARRIER CURRENT SYSTEM is an all new solid state design consisting of a variable 2-20 watt transmitter and a power line interface unit which contains all test, correction and coupling elements . . . . . .

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123-1

EXCERPTS FROM
CONSIDERING SUSAN STAMBERG

Susan Stamberg, co-host of National Public Radio's *All Things Considered* ....

by Michael Weiss

For Susan Stamberg, "being free enough to laugh" is as important to her work as relaying the day's top story. Every evening on ALL THINGS CONSIDERED she co-hosts with Bob Edwards the 90 minute magazine of investigative reports and commentaries, timely features and in-depth interviews. The program is heard nationally on most of NPR's 200 member stations.

"The host of a news program doesn't have to sound like the all-knowing voice from the top of the mountain," says Stamberg. "You don't have to know all the things and provide listeners with the final, bottom line on everything. You can simply be a person who doesn't know all the answers, is reasonably well-informed about some things, not terribly well-informed about others, but doesn't have to hide behind a whole lot of masks."

So Susan Stamberg avoids masks. By recasting the traditional host in human terms, she's turned around the image of the stern, bland announcer. Admirers point to her success at creating a warm and intimate listening environment rarely found on the radio.

"There are too many people in broadcasting who won't sound delighted or puzzled or skeptical," Stamberg freely admits. "I'm not afraid to do that, and I think listeners appreciate that."

It's this openness that Stamberg brings to network news...

She is firm in her belief that radio demands the involvement of the listener to be successful. In an age when journalists seem necessary interpreters between newsmakers and the public, Stamberg advocates a union between the three groups.

"I like to think that we're participating in a quest," she explains. "All of us are part of a community that lives in a very confusing and difficult world, and we need to understand it together.

"Radio is best when it puts people in touch with each other."

ALL THINGS CONSIDERED
feed time: 5:00-6:30 p.m. & 8:00-9:30 p.m. EST, weekdays
5:00-5:30 p.m. & 8:00-8:30 p.m. EST, weekends

(Susan Stamberg will be our guest speaker at dinner on Saturday night during the convention.)

CONVENTION THOUGHTS

by Pat Riccio Monteith

Just to make sure you get the most out of this convention, especially if this is your first, here are a few ideas on how to spend your time here, what to try and get out of the weekend, and a couple of things to think about in your conversations with other people.

First of all, you have to realize that because it's a convention, a good number of the sessions will be large, sometimes overcrowded, and will deal with general topics. But hopefully, each session will have enough time near the end for specific questions from individual stations. ***Dont be afraid to ask questions*** even if it means changing the subject somewhat, because if it's a problem that you have, chances are a number of other stations have or have experienced it. However, don't hog the session so much that it turns other people off from participating. It can get quite annoying! It's really strange that those of us in the communication field could have a hard time communicating, but it happens. If you're aware of that, we might all be able to deal with it better. Now, if you are the type of person who is reluctant to raise her/his hand in a crowded room of three hundred people, just wait till after the session is over and "grab" the person you want to talk to in the hallway—anyone willing to come in the first place is willing to help you. So, don't hesitate!

Even though you may talk to the record company people over the phone, it won't hurt to have them get to know your face. The hospitality suites are a good place to meet record industry people. Many times, much closer contacts can be made by "chatting" for an hour rather than having to watch the time because of the phone bill. Also, if your service isn't exactly as good as it could be, personally indicating an interest in that company's product can do wonders.

Other college radio people will also be there, and that's a good place to sit on the floor and find out what's happening at their station. It might generate some ideas for your benefit, or it might open up some valuable lines of communication.

And speaking of conversations with other people, here are some things to think about while you're talking to other convention goers:

First of all, what is the value of your station to your listening audience, especially the students in your school? Do you program for them or for yourself? Do you even care about your audience or are you just trying to get some "hands-on" experience with the equipment? If you do care about your audience, what ways do you have of measuring their needs and desires? If your audience consists largely of a specialized group, you would probably want to add some of that type of programming into your schedule. How would you go about finding someone who is not a part of the station to do specialized programming?

That brings up the topic of block programming. How do you fit public affairs programming into a Top-40 format- maybe put it on at 3:00 am like some commercial stations? Does it matter whether your station is open air or carrier current, FM or cable FM? Do you justify your obligation like all other radio and television stations to braodcast "in the public interest"?

Do you change your station's "image" or format every year when a new group of people come in, do you even ***have*** a consistent "sound" or do your announcers come in and do their shows without regard for what the other announcers are doing? Is there someone in the station management who commands the respect of the rest of the staff? Do people listen to him or her, or do people come in and do whatever they please?

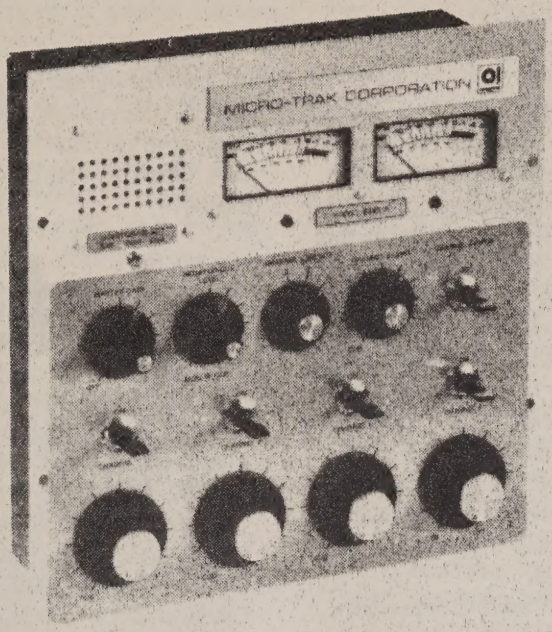
Do you have a thorough announcers' training program? Are your staff members taught the basics in each area? Is there any reviewing system for your air personalities or are they allowed to stagnate? There should be procedures for removing someone from the air whose work is not up to "par" Do your announcers just come in and do their air-shifts and leave or are they really a part of the station? Do you require announcers to get their third class licenses (even if it's not legally required) for their own good - and yours too?

What are you doing to get more listeners for your station? You can trade out air time with your school newspaper for space. Do you constantly promote what you are doing? Using a consistent logo makes for easy identification in promoting your image. Have you tried to find out what are your best and most listened to programs? Are you providing information that your school and community wants to hear, or for that matter, be educated by? After all, most of you ***are*** associated with an educational institution. And don't forget, unless you are in an extremely strange situation, you have a community that you should try to service besides the school-affiliated population. Can you honestly prove that those members of your audience are being serviced by another broadcasting outlet?

Do you operate your station as if it were the only and most powerful station in the market, or do you operate it like a college or high school station run by part-timers? Non-commercialism is no excuse for non-professionalism.

To learn more about other stations, and especially your own station, discuss some of these ideas, and above all, keep yourself open to new ideas that could improve your operation.

(About the Author: Pat Monteith is the full-time General Manager of WUMB Radio.)



MODEL 6445A AUDIO CONSOLE

BROADCAST, FIVE CHANNEL, STEREO

MICRO-TRAK CORPORATION

6445A FIVE-CHANNEL STEREO BROADCAST AUDIO CONSOLE

The 6445A Professional Broadcast Audio Control Console is a self-contained, self-powered stereo audio control console designed for general broadcast application. This console, a member of Micro-Trak's second generation console series, is a new model designed to satisfy the requirements for a high quality professional five channel on-air or production installations. The 6445A is built in the same frame size as the earlier model 6440 and 6444 consoles. It's rugged steel chasis has been configured to fit Micro-Trak's 'D-Systems' or it can be purchased in its own portable carrying case.

The Micro-Trak 6445A has been engineered to accept a variety of inputs such as tapedecks, turntables, low-impedence microphones, and an off-air monitor - for providing either off-air or internal studio monitor output. The plug in pre-amplifier cards for each of the five channels are changeable offering either microphone, high-level or phono-preamp input on any channel. Activity on each of the five channels can be monitored via the internal cueing amplifier and speaker. The 6445A console also provides a seperate monitor headphone amplifier plus a line-level output to drive an external monitor power amplifier. In addition to the plug in pre-ampifiers, the Model 6445A has a main circuit card which carries the output amplifiers, the cue amplifiers and power supply components.

The output of the 6445A is a balanced 600-ohm line with operating levels to +8 dBm and headroom to +18. Output metering is internally adjustable to have the VU meters read zero at any point in the range from 10 dBm to +8 dBm.

Model 6445A output connections are provided on the rear apron of the mixer with positive, barrier type terminal strips. Units purchased in the portable carrying case have XLR type connectors.

Micro-Trak's model 6445A is available as a stand-alone unit, as a part of a 'D-System' Audio Control Center, as a portable unit in its own carrying case, or for 19-inch rack mounting. Whether your requirement is for portable, fixed, production, news room, on-line, remote, or sound-reinforcement, the model 6445A provides five channels of quality Micro-Trak audio control.

Ask your local authorized Micro-Trak dealer for information on the 6445A Stereo Console, System D, and other Micro-Trak products or contact our Marketing Department directly at (413) 536-3551.

620 RACE ST., HOLYOKE, MASSACHUSETTS 01040

USA

THE TRANSITION FROM GREEN GRASS TO GREEN BUCKS

by Terry N. Fancher

In an interview earlier this summer with Roger Allen, News Director at WRKO in Boston, we discussed the problems of moving from a small station to a large station.

There seems to be three main problems for prospective broadcasters in finding a job. The first part of this article will deal with the first problem, which is packaging yourself into a marketable commodity so you will be able to find your first job. The second portion of the article deals with the problems of moving from a small market station, once you have been in the business for a few years, into a larger market station area. The third major problem for a broadcaster is what to do once one gets to the top. What happens then? As a conclusion, the value of internship programs and vocational broadcasting schools will be discussed as will the role that state broadcasting associations should be playing.

How do you package yourself to sell? Somewhere, you have to begin. You have to have a talent for making yourself known. For the first job, a good resume and a good tape can be beneficial in getting you that first critical interview. Once you do get the interview, you will have to sell the news director, the program director, the sales manager and the general manager on your untapped talents. There are a lot of things station personnel look for. It may be how neatly you dress, it may be how you talk, it may be some thing about your resume that sets you apart from the rest of the herd, or it may be something in your tape.

Roger Allen thinks creativity can be one of the keys to getting your first job. He suggests trying something different. As an example, you might want to have a talking resume. Be witty, be humorous, tell of your past activities and bring everything up to the present day. Give an example of how you would do segues for stations with different formats. Give examples of how you would do a newscast (and write your own stories). Tell how you would do different types of commercials, be they straight or ad-lib. When you do commercials, write your own to show your copywriting expertise. If its a sports position you are after, some good play by play action with some color added can give you a good shot at a spot at that station.

You get your first job in broadcasting. What will they expect from you know? In a small market station, everything. A third class license can be essential. You will have to know how to produce cartridges, production work, newscasting, talk show hosting and disc jockeying, to name only a few of the most obvious. You might even have to sell your own show to sponsors. Once you get into your first job, how fast you can progress depends on yourself. If you expect to work a regular nine to five job with only a few responsibilities, you are probably in the wrong business. Being good requires effort. Being great, requires effort, ambition, sweat, and luck. After you get your first job, you should try to excel in everything you do. Do not accept anything less than perfection. If you do an exemplary job long enough, you will reach a level at which you realize you can do everything anybody else can, and you can do it just as well, or better than they can. How do you go about making the move to a larger market?

lots of $

Once you have had some experience in broadcasting, contacts you have made may help you a lot. There is nothing like the broadcasting grapevine to spread your name around. If you are doing a great job, this can work to your advantage. If you are doing a bad job, well...The grapevine works in strange and mysterious ways. In a small station you may or may not want to tell your boss that you are looking for a better job. Your boss has probably spent some time looking for someone with your talents. He has probably trained you to fit in with a certain type of sound he is looking for, and of course he is concerned with the money he has put into you. He may feel stabbed in the back if he finds out you are looking for another job, in which case he might fire you before you get a chance to quit. If you do go for another interview, explain this to your prospective employer and ask him to be discreet.

On the other hand, many small station owners are beginning to accept the fact that good people move up. Hopefully, he will realize that he can only offer you a certain wage and for that wage, you will probably search for a better paying job in due course.

There are many obstacles to newscasters in a small market station that could make you want to pull your hair out. Small town politicians can be a particular thorn in the side. Getting a story from one of them can be like pulling teeth. You have to understand the reason a lot of small town mayors, city councilors, alderman are this way. They look up to you because you are in the media, but they are afraid to say something because they are afraid of being misquoted or having a statement taken out of context. One suggestion to build their confidence in you is to broadcast their whole interview without editing. In a small town, you can get away with this, sometimes. In a big market, you would never hear something like that. If you do broadcast the whole interview, you will be able to build up a mutual trust with the local politicians.

There is another potential problem for a small town broadcaster. Backstabbing and inner organizational conflicts seem to be more pronounced in smaller organizations. A word to the wise, don't gossip or talk about other station members behind their backs. Just do your job and keep the small talk to a minimum. Do your job to the best of your ability and word will soon get around that you are good. You'll probably even notice that if you do a great job, even people you work with that don't like you, will say good things about you.

What you should be doing above all, at a small market station, is making contacts. Local contacts are important but contacts at other stations can be equally important as well. If a story is breaking in another city or town and you want to find out more about it, call that station and get a story. It could only be a 30 second voicer or an actuality, but make sure **they** get **your** name. Follow up on your stories. You will find that the grapevine can work to your advantage in going to a larger market station. Your contacts made while you were doing news stories are very important to you in getting a better job.

You have made the move. You were probably making $130.00 a week and now, as a minimum, you are probably getting paid at least $180.00 a week. You may make as much as two or three times your old salary and the biggest problem you have to cope with is **guilt.** You feel guilty because you are probably doing less work than in the small market station. You find that you can cover many more stories because the politicians and public information officers are ready for you with their prepared statements. You will probably have to do less work in getting sound for actuality carts.

You will find modern newsrooms carry a minimum number of newspeople and the ones they do have, get their own sound, write their own stories and do their own newscasts. At WRKO, there are only three regular newscasters and a weekend newscaster.

Another thing you will notice in the major market station is the age of most of the people. They seem to be getting younger and younger. Gone are the days of moving up slowly in the business. Now, people skyrocket very quickly, if they are good. Some of them may only stay in the business until they are 30 or 35. At WRKO, the average age of the jocks is 22 or 23. Where do the newscasters and disc jockeys go from the top? It can be a bleak picture, but it doesn't have to be. Sometimes, newsmen go into public relations firms or into positions such as public information officers for consulting firms. They have many contacts most of whom they cultivated over the years while they were news directors.

There are three very important areas of interest in broadcasting today. Vocational communications schools are very important. Internship programs are very important and the role of state broadcasting associations should be more important.

There are many vocational schools centered in many of our major cities. Most of the schools play up the fact that they are run by a staff of professionals who are actually in the broadcasting business. One of the good points to be brought up about these schools is the fact that with teachers who are in the business, it may be easier to gain valuable contacts in the business. A lot of these schools will also try to place a person in small to medium market stations with the contacts they already have.

There are problems with the broadcasting schools, though. One of the criticisms of them is that they don't teach people how to write. This isn't a problem just with broadcasting schools but also with four year college programs as well. People coming out of all types of schools aren't learning how to write. Their grades, on the other hand, seem to indicate that they **do** know how to write. Instead of blaming vocational schools and four year college programs, blame might be more correctly placed on junior and senior high schools who hand out high grades for average work.

Another fairly common complaint about a lot of trade schools is lack of equipment care. The schools have the equipment, but when it comes to repairing the equipment, they don't repair it quickly. These schools should be able to get their equipment repaired quickly so it can be used by the students who are paying to use it. It is not right for students to pay high rates for equipment that does not work. If the equipment does work, it may not be of the highest caliber, so the quality of demonstration tapes may not be what it could be.

The last and seemingly the most important problem with broadcasting vocational schools is the type of students they attract. A lot of students want to be in the broadcasting business because it looks so easy, but they really are not all that motivated to get into the business. As a result, if the graduates do find jobs, they are usually in smaller and medium market stations. It is unfortunate that the students pay fantastically high prices to go to the vocational schools when they could be getting a good education at a state supported school with courses in the different aspects of broadcasting. Vocational schools are good and you can learn a lot, if you are motivated.

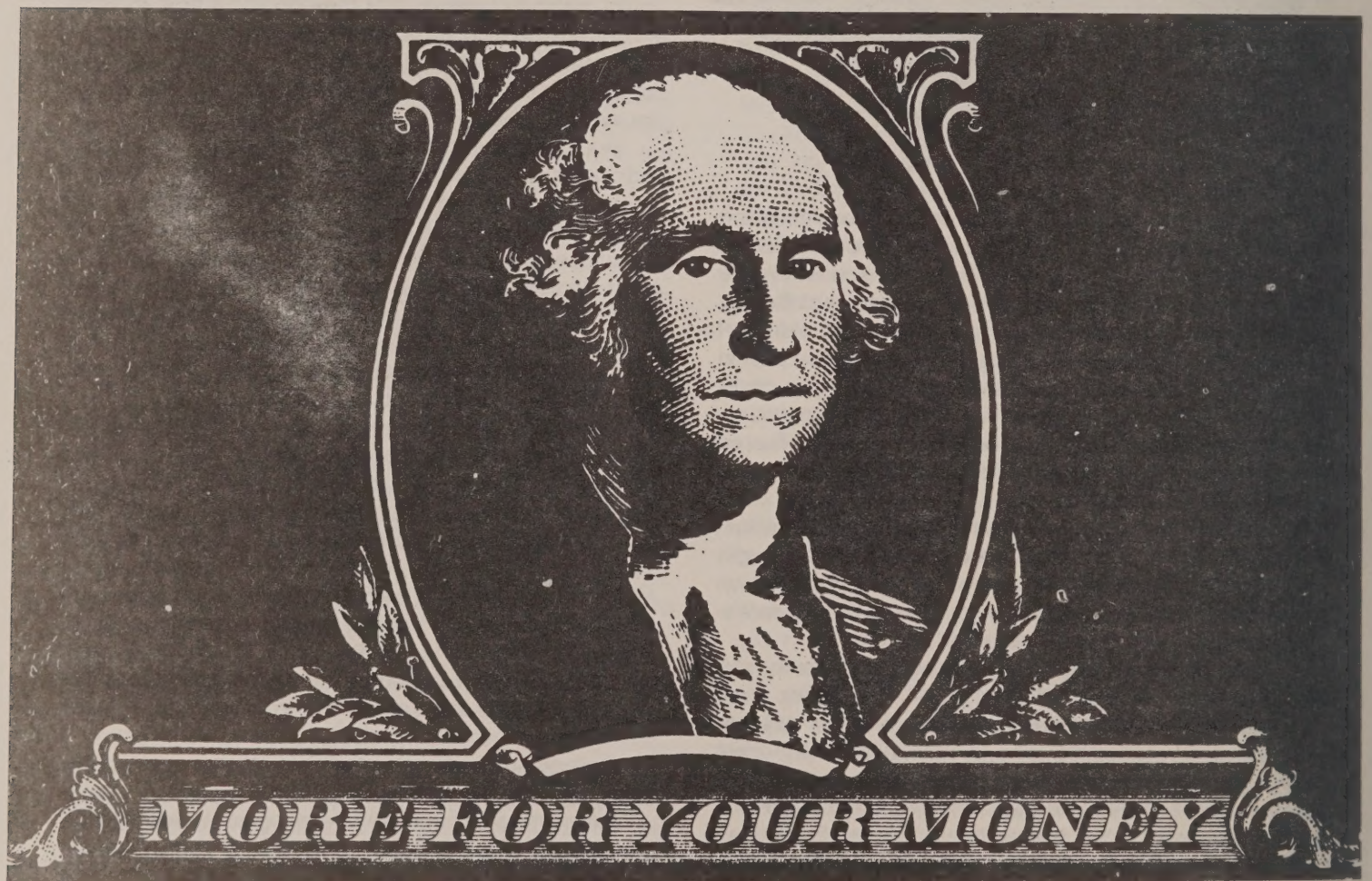
College programs and internship programs may give a future broadcaster a more rounded experience.

Internship programs are becoming an increasingly important part of major market training programs. Major stations can now draw their future broadcasters from the pool of interns. As in any program, there are good and bad points. The bad part of internship programs at major market stations is that it is beginning to look like the newsmen are being spoiled by the interns. The intern gets the interviews. The intern cuts up the material into cartridges. The intern writes the stories and even though

the newcaster still does his job, the intern makes it a lot easier for him. All of this may appear to be a lot of work for the intern, but it works to his advantage. He gets the experience he needs in making contacts, he learns how to get stories that are interesting and informative, and he learns how to do this quickly and with great expertise. The intern that gets to actually write the stories for the big time newscaster, gets a special thrill. He actually gets to hear the story that he wrote, the story that he put together in a logical sequence, broadcast on the air. That can be a very big thrill for an intern. It is a big market and a big opportunity for the intern.

Of course there are problems. Some news directors from medium markets stations now feel that interns who have worked in big cities may be too spoiled to go to work in smaller market stations. Some people believe that one solution to this problem, if indeed it is a problem, would be to have smaller stations start their own internship programs. State broadcasting associations could be used to set up a statewide network to train interns in the smaller outlets. Some people say there is not enough work for an intern to do in a small market station, but there could be plenty of work if the station wanted to improve its operation. More active participation by the state broadcasting associations could help achieve more local internship programs.

(About the Author: Terry Fancher is News Director at WUMB Radio and is an intern in the News Department at WRKO Boston.)



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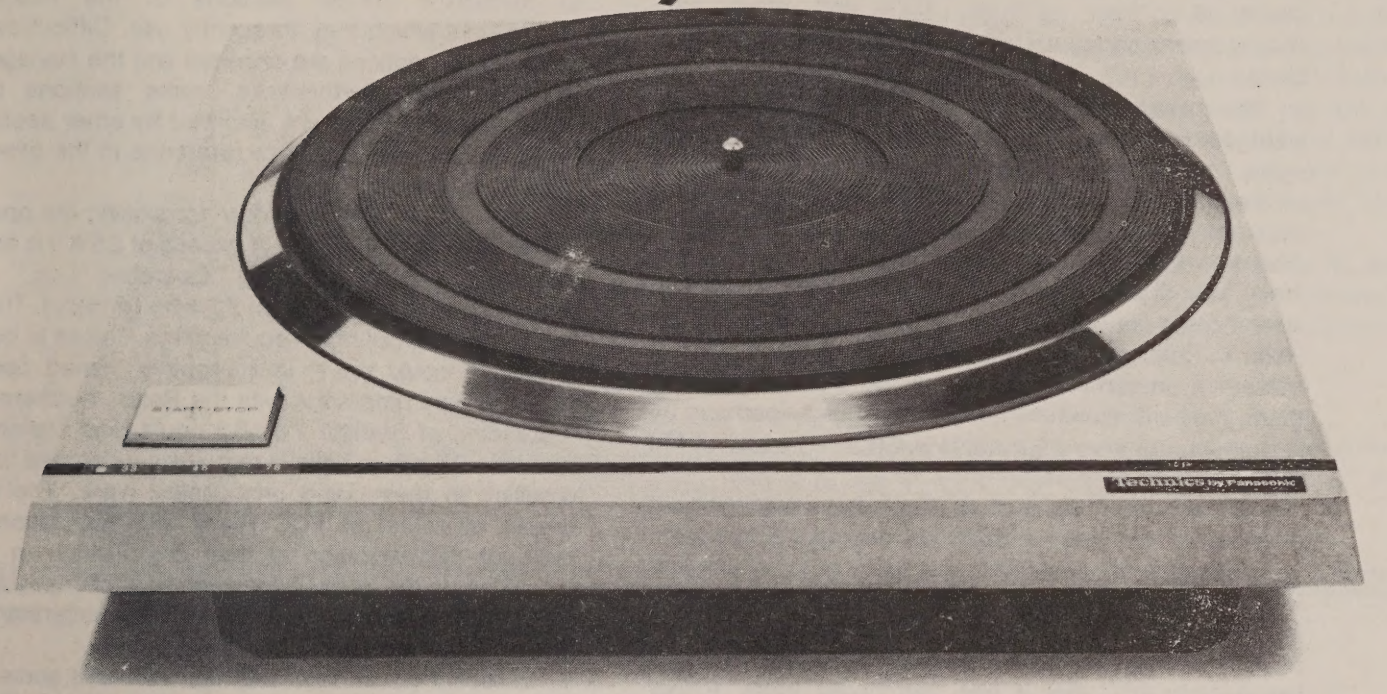

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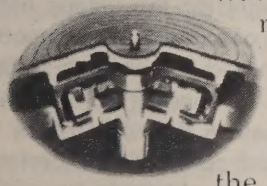

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At 33 rpm, the SP-10 II will reach its exact playing speed within one-half revolution. This fast start-up speed is due to Technics' manganese-aluminum permanent magnet.

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LIVING WITH THE FCC RULES AND REGULATIONS

by Allen L. Myers

(Although the thrust of this article is on the obligations of the station licensee—that is, management—it does recognize that at many educational radio stations, in particular at college stations, DJ's and other non-management personnel often assume managerial functions.)

The baseball adage, "You can't tell the players without a scorecard," can be rephrased to apply to managers of educational radio stations as "You can't properly operate an educational FM station without a copy of the Federal Communications Commission's Rules and Regulations." Would you believe that we do hear from licensees of stations which have been constructed and are operating without a set of the Rules and Regs.? Perhaps their management reasons that if something important happens at the FCC concerning them, they will somehow be appraised of it—perhaps by a friendly attorney, engineer or another educational FM station.

Although the number of stations whose management believes in this kind of ESP has decreased in recent years, many stations don't have copies of the Rules and Regulations because station management has failed to allow the proper "lead time" to obtain them. Some applicants and stations think that because the rules are written by the FCC that it also distributes them. Right? Wrong! They must be ordered from the **Superintendent of Documents, Government Printing Office, North Capitol St., Washington D.C. 20402.** Delays of 2-3 months in receiving the rules are not uncommon (although GPO is constantly striving to reduce this time.) Stations located in cities with regional GPO bookstores may obtain the rules there and need not write to Washington.

There are three volumes of the FCC Rules and Regulations which pertain to educational radio stations. They are: Volume 1, which contains parts dealing with Commission Organization; Practice and Procedure, including licensing of educational FM stations, operator permit requirements; antennas; and conduct by station employees. Volume 2 has parts dealing with: technical matters including type-acceptance of broadcast equipment and of Radio Frequency Devices, such as wireless microphones and carrier current radio stations. Volume 3 deals with the operation of radio and television stations and other program distribution services, including FM and TV translators.

These volumes are sold by GPO on a subscription basis; an initial volume is issued and, as the Rules are amended, "transmittal sheets" are sent to the subscribers for insertion. Periodically (usually every three to four years), a new volume of the Rules is issued. A notice of this is placed on the last transmittal and subscribers may then purchase the new volume and subsequent transmittals to it. Failure to note that a new volume is about to be released and failure to order it promptly from GPO are the two principal reasons why many educational FM stations operate with out-of-date Rules.

Some station managers make the mistake of attempting to memorize certain sections of the Rules and Regualtions which they frequently use. Difficulties arise when these sections are changed and the managers fail to note them. Furthermore, some sections of the educational FM Rules are amplified by other sections of the Rules and may contain a reference to the other sections.

For example, the procedure for signing the operating log for stations with power in excess of 25 KS is not contained in Section 73.583, "Operating Log," but a reference is made to Section 73.565 (d)(5)(iv). This section pertains to operator requirements. Failure to note the reference could result in improperly signed operating logs and noncompliance with the Rules. Furthermore, a misreading of Section 73.565 could lead stations with less than 25 KW to believe that (d)(5)(iv) applies to them, resulting in their doing unncessary work. The key to proper utilization of FCC Rules and Regulations is a thorough familiarization of their organization to enable you to locate the particular section or sections which you need to know, then to read them until an understanding is achieved.

In recent years, the FCC has narrowed some of the differences between the Rules and Regulations for noncommercial, educational FM and for commercial FM stations. For example, public interest responsibilities for noncommercial stations have been strengthened with the addition of requirements for ascertainment of community problems. However, recognizing the unique nature and limited financial resources of some of the noncommercial licensees, the FCC exempted ten-watt educational FM stations and instructional stations. It should be noted, however, that the Commission did not prohibit 10 watt educational FM stations from conducting ascertainment if they so wished, which may be of help to the station if its license is challenged on the grounds of service to the community. In addition, ten-watt stations which conduct ascertainment will provide their students with the oportunity to partake in an activity which they will be required to do as commercial broadcasters or as managers of educational stations with a power greater than ten watts.

License renewal is another area that seems to provide problems to noncommercial FM stations. Many noncommercial managers, hearing so much about the "composite week" programming filing required of commercial broadcasting stations, do not realize that noncommercial stations must file, instead, a **sample week's** programming from within 90 days of the due date of their renewal application (schools whose term began less than 90 days prior to filing should select a sample week from the preceding school term). Filing this information along with the completed programming section of the renewal

application frequently panics some managers who find that the promised programming in their application for a construction permit or as accepted in their previous renewal application was not implemented in the current renewal period. In such case, file a **thorough** explanation for promised vs. actual programming performance.

If the station has more than 10 full-time employees, the station's Equal Employment Opportunity program must also be filed with the renewal. Stations with 10 employees or less are not required to file an EEO report, but may do so if they anticipate any EEO complaints against the station. Stations exercising this option should clearly state that they have less than 11 full-time employees and are filing voluntarily; otherwise the Commission may judge the filing in terms of required minimum standards. Some concern has been expressed by college radio stations that must accept their institution's EEO program which does not meet minimum Commission requirements, and the Commission is aware of this situation.

A station's ownership report (FCC Form 323E)must be filed every three years (unless changes require interim filing) and most stations find renewal time an appropriate time for such filing.

An area of the Commission's Rules and Regulations that prompts the most questions relates to underwriting and announcements (Section 73.503). Some educational radio stations which have student personnel preparing for careers as commercial broadcasters try to provide an environment as close as possible to that of a commercial station and consequently run head-on into the underwriting and announcements rules. A Notice of Inquiry was issued March 15, 1977 which looks towards possible revision of the underwriting-announcement requirements. Stations which wish to operate principally or significantly for training purposes would provide a much more effective pre-commercial education for their students as carrier-current systems, which are not restricted in selling time and carrying commercial announcements.

As this is being written, the Commission is in the process of seeking to more clearly define, for licensing purposes, what constitutes a noncommercial educational station.

(About the Author: Allen L Myers is Broadcast Analyst for the Educational Broadcasting Branch of the FCC in Washington.)

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"LUNA SEA"

ON ATLANTIC RECORDS AND TAPES

Produced by Jim Mason of Freeflow Productions

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ADVICE FROM "THE OTHER SIDE" –Record Company Relations

by Judy Libow

Every year as College Radio continues to integrate itself and grow within the music industry, more and more conventions are being established in order to accomodate the large number of old radio and record diehards, as well as the newcomers to the trade. Coincidentally, year after year the same problems and questions arise at these conferences and are either shrugged off because "we've heard it all before" or left hanging until the next confrontation. This time around in an effort to avoid the "inevitable" I've been asked to write an article approaching these questions from "the other side" of the college radio/record company relationship...the record side.

From experience, it seems that the most popular question or subject brought up at every record company seminar is record servicing--how does a station get on a mailing list? It's important to understand here that not all record company policies are the same--requirements may differ greatly from one to another. To give you a general idea, though, expect to provide information regarding the power of your station (ie: carrier current, cable, FM, number of watts); the size of your potential audience (including school enrollment); the format of your station and a possible breakdown in percentages (ie: 65 percent rock, 15 percent jazz, 20 percent R&B): the number of broadcast hours and days; if you report to any industry trade papers (ie: Walrus, Radio&Records, Billboard) and most important, retail record outlets in your area. Once you are aware of the necessity of all this information, your best approach would then be to compile a list of all the phone numbers and addresses of the record companies and affiliated labels you wish service from, as well as the name of a contact at each company. If you want to avoid a runaround, take that little bit of advice.

There are three record companies to date that have official, separate College Promotion departments and directors. They are: Atlantic Records, CBS Records and A&M Records (CBS and A&M employ campus reps as well). Finding the right person at these companies is not difficult (providing **they're** still there). The other companies including Arista, Warner Brothers, RCA, ABC, Elektra/Asylum (to name a few) have local, regional, or national promotion people handling colleges in addition to commercial FMs and AMs.Understandably, they are the people most difficult to reach due to their overlapping responsibilites and priorities. Still, the rule of thumb is to know who they are and stay after them!

When initially approaching a record company regarding service, a letter of introduction on school or station letterhead is usually the best door-opener. Most companies follow-up by sending out a detailed questionnaire covering the same information I outlined earlier. Once the questionnaire covering the same information I outlined earlier. Once the questionnaire is returned to the company, the decision is made based on what the piece of paper says in addition to any other specific considerations the firm has. Unfortunately, there is no formula for success but, there are alternatives. You may be offered a choice of any three current albums and a package of singles upon request each month; or a subscription service which will enable you to buy records at a special yearly rate; or a catalogue and price list to purchase LPs as you need them. Again, it all depends upon the record company you're dealing with.

Playlists are the second most brought up subject at these conventions and are most important to record companies as a means of feedback and direction. The best playlists are those that are the most concise, reflecting those albums and singles that are receiving heaviest airplay, moderate play and light airplay. Indicating a new add is very helpful, as is mentioning emphasis cuts off an LP; retail sales in your area is helpful as well--include anything else you may feel is important. Please don't forget to put your call letters, address, phone number and the name of the current music director or program director somewhere on the playlist--you'd be suprised at all the lists that leave that basic information off!

If a record company receives a playlist once or twice a month, they're happy. It's the company's way of knowing that you're alive and interested and your way of telling us if there's any excitement being generated on a particular record. Very often a company will give extra support to an artist who is "breaking" in a certain market or receiving a big push at a station--that success can be spread to other areas, providing a nice foundation for a performer's career.

Contests, album giveaways, interviews and concerts are all part of record promotion and participation on a college radio level and is always encouraged by record companies. If your station is ever interested in conducting any kind of promotion or creative campaign, don't hestitate to suggest it to your company rep--the initiative is appreciated and more often than not, rewarded.

I realize that I could use up an entire guidebook just talking about the give-and-take between college radio and the record company. I also realize that you still have many unanswered questions and thoughts about what you're involved in. Many more of those answers will come through experience; the rest may go unanswered. Still, it's important for you to realize that your college radio career has no built-in mystique. It's not a playground for "pre-professionals" of the business, nor is it a placement service into the real world. A college radio station is nothing more than a tool enabling you to create and communicate. If there **is** a mystique, it's there because a staff worked and cared enough to build one. The magic is definitely in the mix, and if you believe in it, go for it!

(About the Author: Judy Libow is the Director of National College Promotion for Atlantic Records.)

ASCERTAINMENT OF COMMUNITY NEEDS
(for non-commercial, educational radio statons)

by Pat Riccio Monteith

What is Ascertainment?

Ascertainment is no more complicated than being a vehicle for determining the problems, needs, and interests of the licensee's service area.

Who must Ascertain?

All applicants for existing (renewal), new or modified non-commercial educational facilities, including state networks. The only exemptions are : (1) 10 Watt facilities and (2) stations broadcasting only **instructional programming** (in-school, for credit programming).

Methods

Any method which will provide the licensee with an understanding of the needs, problems and interests of their service area. This must be documented, though, by a narrative statement regarding the sources consulted, the survey methods followed and the major needs and interests discovered. In addition, renewal applications must complete an annual list of up to ten problems found in the community during the preceding twelve month period, together with examples of programs broadcast to meet those problems. For new applicants, the list of programs would be prospective. The narrative statement and problems-programs list should be maintained in the public file and submitted to the F.C.C. with the pertinent license application.

Who should be surveyed?

Leaders of the community and members of the general public should both be surveyed who are representative of the community.

How should the community leaders be selected?

On the basis of being representative of the community in both a cultural and traditional sense. The F.C.C. has provided a sort of "checklist" (see Appendix A) which shows the cross-section needed.

How to find individuals' names.

There are a number of different sources to find out who the community leaders are: (1) you can start with the public relations director of your school; (2) town newspapers (the local library should have back copies); (3) talk with faculty members whose area of expertise might put them in contact with community leaders; (4) as you talk with each community leader, ask them who **they** consider to be community leaders.

How many surveys are needed?

No minimum are needed, so it will vary from city to city.

Who can conduct the interviews?

In other than renewal applications, surveys can be conducted only by the principals and management employees.

Up to 50% of the Renewal applications can be conducted by non-management employees or volunteers.

How should the interviews be conducted?

A broad range of methods are acceptable, including group meetings, on-the-air interviews, town hall setting, chance encounters, telephone interviews, etc. *

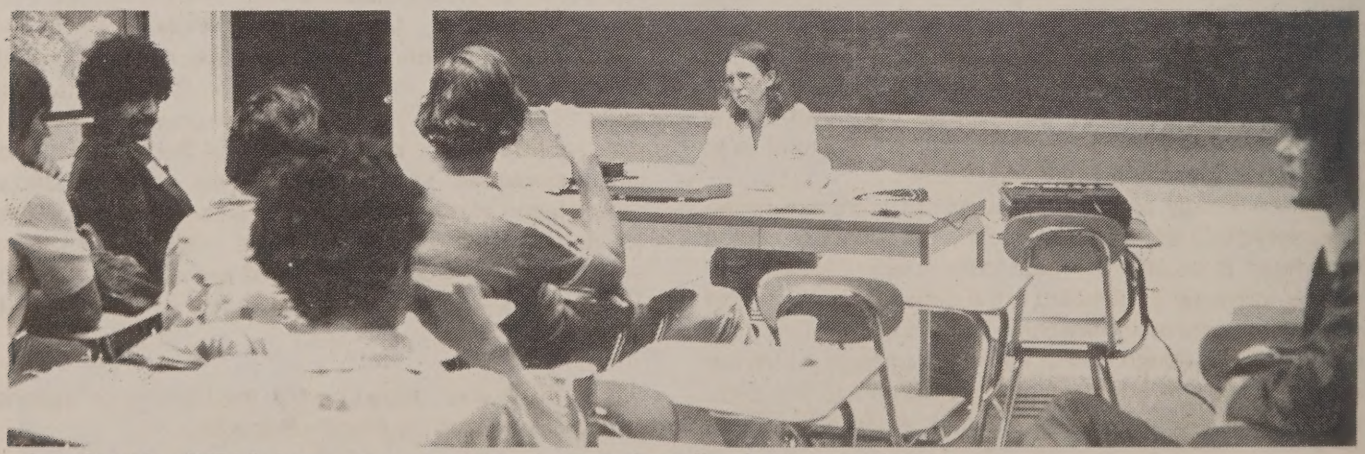
*note: Telephone interviews should be followed up with the documentation of a note briefly reviewing the conversation.

What about the general public survey?

Renewal applicants only have to be conducted once or continually throughout the license period. The method can be random telephone or periodic call-in programs or public meetings. For new applicants, the random telephone method should be employed (see Appendix C) The only limitations on who can conduct the interviews is that an outside research firm should not be employed. Again, the minimum number of persons contacted is left up to the discretion of the individual licensee. These also should be placed in the public file.

What about the problems-programs list?

Each year, up to ten significant problems which exist in the service area during the preceeding twelve months must be placed in the public files. Along with this, an additional list of programs which have been aired to help alleviate these problems must be filed. This list should show the correlation between the problems and the programs aired.



Judy Brackley (WCAS) from last year's regional convention talks about ascertainment.

Appendix A
(Community Leader Survey)

1. Agriculture
2. Business
3. Civic, Neighborhood, and Fraternal Orgnaizations
4. Charities
5. Consumer Services
6. Culture
7. Education
8. Environment
9. Government (local, county, state, and federal)
10. Labor
11. Military
12. Minority and Ethnic groups
13. Organizations of and for the Elderly
14. Organizations of and for Women
15. Organizations of and for Youth (including children) and Students
16. Professors
17. Public Safety, Health and Welfare
18. Recreation
19. Religion
20. Other

Indicate the number of leaders interviewed in all elements above who are:

(a) Black
(b) Hispanic, Spanish-speaking or Spanish surnamed Americans
(c) American Indians
(d) Orientals
(e) Women

Appendix B
(Community Leader Survey Form)

Date: _____

Name: _____
Address: _____
Organization Represented: _____
Does person consider her/himself a minority _____ Which? _____
Time and Place of Contact: _____
Method of Contact: _____
Problems, needs and interests mentioned by person contacted: _____
_____
_____
_____

Name of interviewer: _____
Reviewed by: _____
Position: _____ Date: _____

Appendix C
(General Public Survey Form)

Date: _____

Name: _____
Address: _____
Does person belong to any organizations: _____
Does person consider her/himself a minority? _____ Which? _____
Time and Place of Contact: _____
Problems, needs, and interests mentioned by person contacted: _____
_____
_____
_____

Name of interviewer: _____
Reviewed by: _____
Position: _____ Date: _____

IBS MEMBERSHIP SERVICES - 1977-1978

THE IBS MASTER HANDBOOK

A looseleaf handbook of about 500 pages that is sent to each member station upon joining. Articles encompass topics of radio station planning, programming, engineering, management and more. **IBS** provides updates and supplements each year, and member stations are invited to submit articles and other materials for inclusion.

THE JOURNAL OF COLLEGE RADIO

The national magazine of College Radio, published five times in each school year by **IBS**. Member stations receive three copies of each issue for key personnel and staff use. **JCR** regularly features articles on station management, programming and other topics including latest FCC news and commentary. Many articles originate at member stations.

FORMAT

A music newsletter devoted to news and trends in music programming at College Radio stations. Along with reports of music being played at **IBS** stations, **FORMAT** contains articles and commentary on the music industry itself, and its relationship with college and academic radio stations.

THE IBS EQUIPMENT CORPORATION

IBS has established a cooperative buying group for certain items of broadcast equipment and supplies. **IBS—EC** publishes a catalogue each year that lists co-op prices for broadcast tape, cartridges, styli, microphones and other merchandise. The co-op is open to member stations only.

THE IBS NATIONAL CONVENTION

Each Spring, **IBS** hosts the three-day National Convention, a gathering for college broadcasters and broadcasting professionals, record companies, equipment exhibitors and many others. Over 40 sessions are offered on a variety of broadcasting—related topics, and many opportunities are available to delegates to meet other broadcasters and industry representatives.

REGIONAL ACTIVITIES

Through local volunteers, **IBS** encourages stations in specific geographical areas to form regional associations to hold conferences, publish newsletters and to exchange tapes and other materials. Regional conferences are usually held in the months of October and November.

TAPED PROGRAM SERVICE

IBS collects outstanding taped programs from member stations and distributes these shows at a nominal cost (duplication, postage and handling) to stations within the system. Shows are usually a half hour in length, with 10—13 shows per series. Topics include music, public affairs, entertainment, history, and others.

FCC INFORMATION AND REPRESENTATION

By monitoring all FCC activity in the radio broadcasting fields, **IBS** is able to alert member stations to actions and inquiries by the Commission that relate to student operated radio stations, both FM and Carrier Current. **IBS** also offers comments to the FCC and acts as a national representative on behalf of all College Radio stations.

CONSULTING SERVICE

Member stations who have questions or problems relating to radio station operation can take advantage of the expertise of various members of the **IBS** staff, who are involved with radio on the professional level at several different colleges and universities. Written inquiries are forwarded to appropriate **IBS** personnel by our main office at Vails Gate.

All services are provided by the staff of IBS. We are non-profit, mostly volunteer group with a common interest in the medium of college radio. For further information, write to:

IBS Inc. P. O. BOX 592 / VAILS GATE, NY 12584 Telephone: (914) 565-6710

BASIC SPORTS BROADCASTS FOR THE SMALL STATION

by Tom Hall

The typical college or high school radio station works with a severely restricted budget. Many college radio announcers would like to work in commercial braodcasting but discover that there is a very limited market for their music announcing skills.

A large number of very small radio stations make substantial revenues each week from sportscasts. A quick survey of the weekly Help Wanted ads in **BROADCASTING** indicates that a music announcer with sportscasting ability is much more in demand than one able to introduce records.

Regardless of ones personal opinion of sports it must be acknowledged that coverage of local games, at both the high school and college level, is very popular. Even for a non-commercial station, sports broadcasts can be money makers. Many sponsors are eager to contribute to sportscasts even though they can look forward to no more than hourly or half-hourly credit mentions. Properly sold sports coverage can bring in enough revenue to pay not only its own costs (including announcer's salaries), but also to provide much needed capital for other station projects.

The basics of sports broadcasts are similar for all sports. Three areas of concern may be identified: Personnel, Format, and Technical.

Personnel

Generally a sports broadcast needs four people. Three of these people will be at the sports event and one will be at the studios. Two of the three at the event will be announcers. One will be an engineer. The two announcers will handle the "play by play" announcing and "color" announcing. These roles should alternate during the game. It is extremely difficult for any announcer to carry the burden of play by play announcing a whole game which generally runs over two hours. By swapping off play and color responsibilities during a game, both announcers get the opportunity to practice both skills and neither announcer has his voice overtaxed. One of the announcers should be responsible for gathering and keeping statistical information on both teams and their players.

The game engineer is responsible for seeing that the game sound gets back to the station. He handles cues to and from the station and mixes the various mikes at a game for best sound. At many small stations one of the announcers does double duty as engineer. This practice almost always hurts the broadcast sound as the announcer is not able to concentrate on either announcing or engineering. However, since this practice is so common, college announcers should all learn the basics of engineering sportscasts if they hope to move into the commercial sphere.

The studio operator is responsible for seeing that the game feed gets put on the air. He will also insert a commercial and PSA break material and station ID's. On busy sports weekends he can monitor other games via TV or radio and send results up the cue line to the engineer for relay to the color man. If the game feed drops out, the studio operator will both fill time and re-establish the game feed.

Format

Most music announcers wouldn't dream of simply playing records back to back without commenting on them or interspersing them with a variety of announcements. But sportscasts are frequently done straight through from first down to last inning without the benefit of introduction, breaks or conclusion.

A sportscast should be treated as a cohesive whole. The game should be introduced at the start with a general run down of the teams, their standing in whatever league is involved, and any special performances to watch for. A popular but underutilized device is the pretaped interview with a coach or important player which can be played from the stadium via cassette recorder.

During the game regular breaks should be sceduled. These allow the audience a breather from concentrating on the game. They also benefit the station. People tuned in to hear the game can be fed a diet of promos for other station programs. These breaks can be scheduled between innings, every time a time out is called, or when a goal is scored. They should be taken according to a pre-set plan and NEVER taken at the whim of one of the announcers.

Technical

Most people want to get as close to the action as possible at any sports event. The smartest announcers try to get as high above the action as possible. From a vantage point on top of the stands it is possible to get a much clearer picture of the whole field of action. No action is so close that it dominates the announcers' attention.

Whenever possible announcers should work in a press booth. The wind and crowd noise at most sports events are enough to wreak havoc with the clarity and listenability of a broadcast. No effort should be spared to control these noises. Among the easiest ways to control noise is to isolate the announcers in a booth designed for them. Most stadia at colleges and even at many high schools have booths which can be and should be used. The use of directional mikes also helps control a small amount of noise.

A classic mistake of announcers is to sit at courtside, particularly in basketball, using directional mikes pointing at them with the crowd in back of the announcers. With this system the directional mikes are aimed not only at the announcers but also at the crowd.

Equipment for sportscasts should be simple, durable and dedicated. Since sportscasts can generate revenues beyond their cost it makes sense to invest in good equipment and dedicate it solely to sports service.

The American broadcast community has pretty much

standardized the Shure M-67 mixer as the basic sports remote unit. This unit can be battery or AC powered and will work directly into a phone line. It mixes up to four sources, usually three mikes and a cassette machine.

There are two schools of thought on announcer mikes for sportscasts. One group prefers boom mounted noise cancelling mikes close to the announcers' mouth. Many other announcers simply can't work with a boom mike on their heads. These announcers generally want to hold their mike in front of them as they work, although some like to work into a mike mounted on a table stand in front of them. All announcers seem to try to swallow the head of whatever mike they are using so mikes should always be well windscreened.

Many, perhaps most, professional sportscasters don't wear headphones while working. They don't need the confusion of the mixed sound coming from the game mixer and they want to be able to hear the game sounds live. The engineer must wear phones to monitor exactly what signal he sending back to the station.

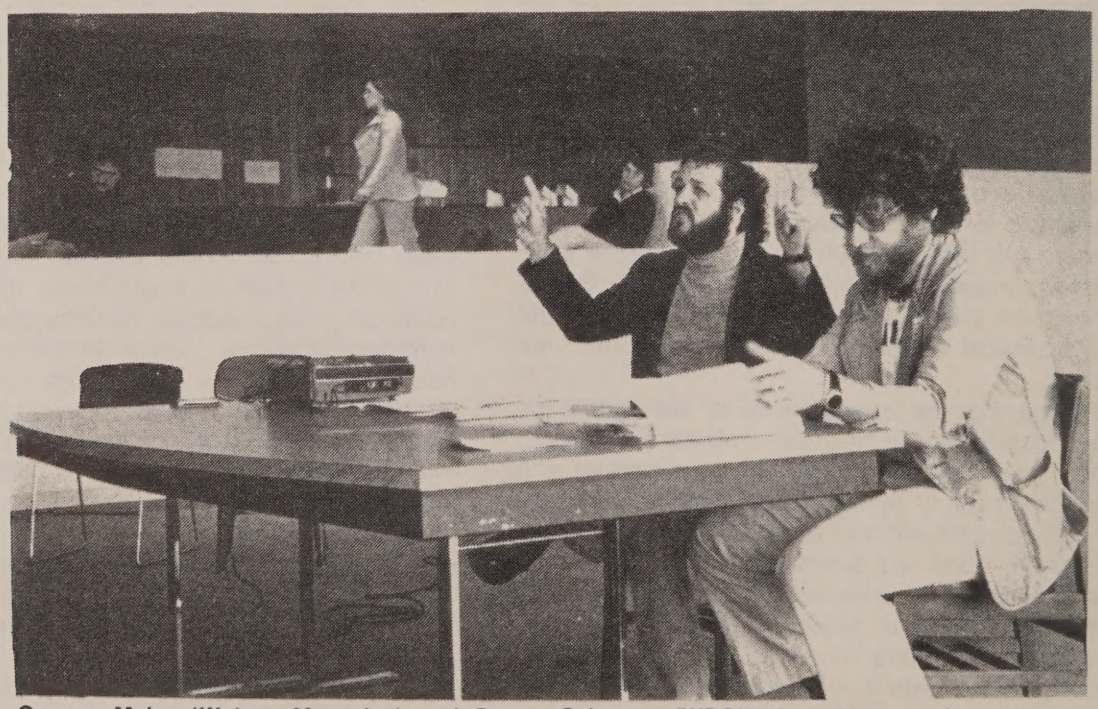
Most sportscasts are carried from the game to the studios over phone lines. One phone line is needed to carry the game signal. This should be equipped at the stadium end with a normal desk set fitted with an exclusion key, a voice coupler, and a headset jack. The line fitted to your home field should be installed with an extension phone type jack so that the set may be removed by the crew after the game.

Perhaps the most popular false economy in sportscasting is to install only one phone line at a stadium. To carry off a tight game broadcast with clean breaks and constant updates on other contests fed from the studios to the game announcers, the studio operator needs some way of communicating with the game engineer. A second phone line used for this communication greatly smooths out a broadcast.

The second phone line also eliminates the greatest problem of remote broadcasts: dropouts. Phone lines have a nasty habit of quitting just before important plays or as the ninth inning approaches with the score tied. When the sports crew is away from home, out of range of the station signal, they have no way of knowing when their line drops out. With a second line installed it is simple for the studio operator to call the game engineer and reestablish contact. Obviously this phone also must be voice coupler equipped.

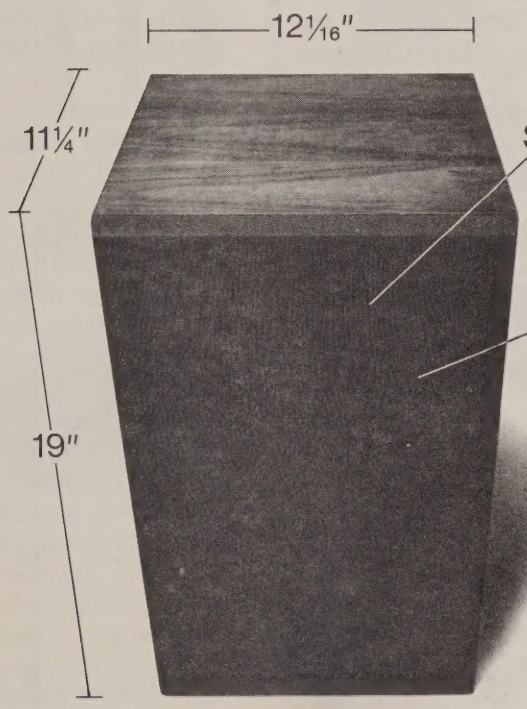
Once a station decides to work on producing quality sports remotes several things happen. Some announcers clearly stand out as sportscasters just as some stand out as music or talk announcers. As listener response starts to come in, more staff members will want to get into the action of sports work. Station engineers will start to covet equalizers and multiband processors to increase signal quality. And as sportscasts become routine at a station, the people involved in them will discover that small commercial stations have part time jobs open year 'round for people able to handle football, basketball, hockey and baseball.

(About the Author: Tom Hall is a staff engineer at WMEX, which is the originating station for the 54 station Boston Red Sox radio network.)



George Meier (*Walrus Magazine*) and Danny Schecter (WBCN) from last year's regional convention.

Now there's a JBL monitor specially designed for broadcast studios.



Fits on EIA Standard Rack shelf.

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Our call letters. If you're tuned into the professional recording studio business, you know about JBL's studio monitors.

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Listen to the JBL 4301. It's a compact that delivers wide band sound reproduction accuracy—the kind of accuracy your station is going to need to keep up with the new broadcast standards.

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EIGHT YEARS AND STILL COUNTING...
THE SAGA OF RADIO AT ALBANY STATE

by Paul Rosenthal

It all began in a janitor's closet in the basement of an old dormitory, nothing unique for a college radio station. A carrier current operation whose goal - almost from the outset - was to broadcast on the airwaves of the FM band.

Receiving a construction permit for a non-commercial educational station is never an especially easy task, but ask anybody even remotely affiliated with the State University of New York at Albany about the radio station there. You'll hear a tale of repeated broken promises, ignorant predictions, and general ineptitude.

In fact, it wasn't really all that bad, but since 1969 the people who ran WSUA, the school administrators, and eventually the FCC have been tossing around something that is theoretically an easy project.

Every year, WSUA promised the student body at Albany that it was ready to "go FM." Every year, the reputation of the station slowly diminished.

The story is one that is common to many campus radio stations across the nation. In addition to the federal bureaucracy, college radio people have to deal with administrators at various levels. With a state university system, there are often two or more hierarchies to contend with.

Some college stations, particularly those built before the 1960's, seem to have it made. They have power similar to their commercial counterparts...they have the audience too.

This is not to discourage those now striving to get at CP for a new FM station. Once again, it really shouldn't be such a hard thing to do! Maybe you can learn from the experience at Albany State.

First of all, one must ascertain what sort of existing stations there are in a given area. WSUA had to contend with five educational stations in the immediate vicinity. WRPI in Troy and WAMC in Albany proved to be the biggest potential problems. Then there was Siena College's WVCR and Union College's new ten-watter, WRUC. Powerful WMHT, affiliate of the local PBS television station, also occupied a spot in the crowded educational end of the FM spectrum. Another problem: TV channel six, WRGB, further limited the number of openings below 92 mHz. But Albany still needed a good college station.

Prior to the last three years, these existing facilities did not seem to phase the student leaders of WSUA. One can pursue the old memos and see that their new station would be on the air within "at the most, six months." All this, before any sort of application to the FCC was made!

Meanwhile, money seemed not to be so much of a problem. The Student Association set aside better than $20,000 for a construction fund. The way was paved for the University to build a real radio station. So they thought.

The carrier current station plodded on. It really was quite a good radio station, most of the time. There was exceptional news and sports coverage and all sorts of special music programming. Still, everyone working for WSUA was doing so under the false impression that FM was around the bend.

Finally, in the early part of 1975, action was imperative. The student government was fed up with promises. Some ambitious junior politicians decided that carrier AM radio was "a waste of the taxpayers money." WSUA was taken off the air for further evaluation.

But action was being taken. Three of the station's executive members hired Ed Perry, a savior of sorts for many existing FM outlets. Educational FM Associates was to do a frequency search and file an application.

Wonderful. FM's just about here! Not on your life. Again.

Remember the academic bureaucracies we talked about? They heard about the application; they had to get into the act. Fortunately there were friends too, or else the damn thing would still be in some committee. A couple of deans saw to it that SUNY central administration wouldn't sit on it too long.

For those of you currently plotting your own license process, please don't let all this disturb you too much, for all the committees, all the non-caring administration people, and all the FCC hassles, there is still hope! You're in this game because you want to bring good radio to your community. It shouldn't take you as long as it did Albany, but even if it does...it's worth it!

WSUA's application was acknowledged by the Commission in January of 1976. They had serious questions about the possibility of interference. WRUC, the ten-watter on the same frequency we wanted, didn't really pose much of a problem; they were better than ten miles away. WAMC, three channels below us at 90.3, and the mighty WRPI, three above at 91.5 could have been - according to the FCC - the targets of objectionable interference from the new facility at Albany State. We had a test case on our hands.

All hell broke lose on the third floor of the Camus Center on January 12, 1977. The construction permit!

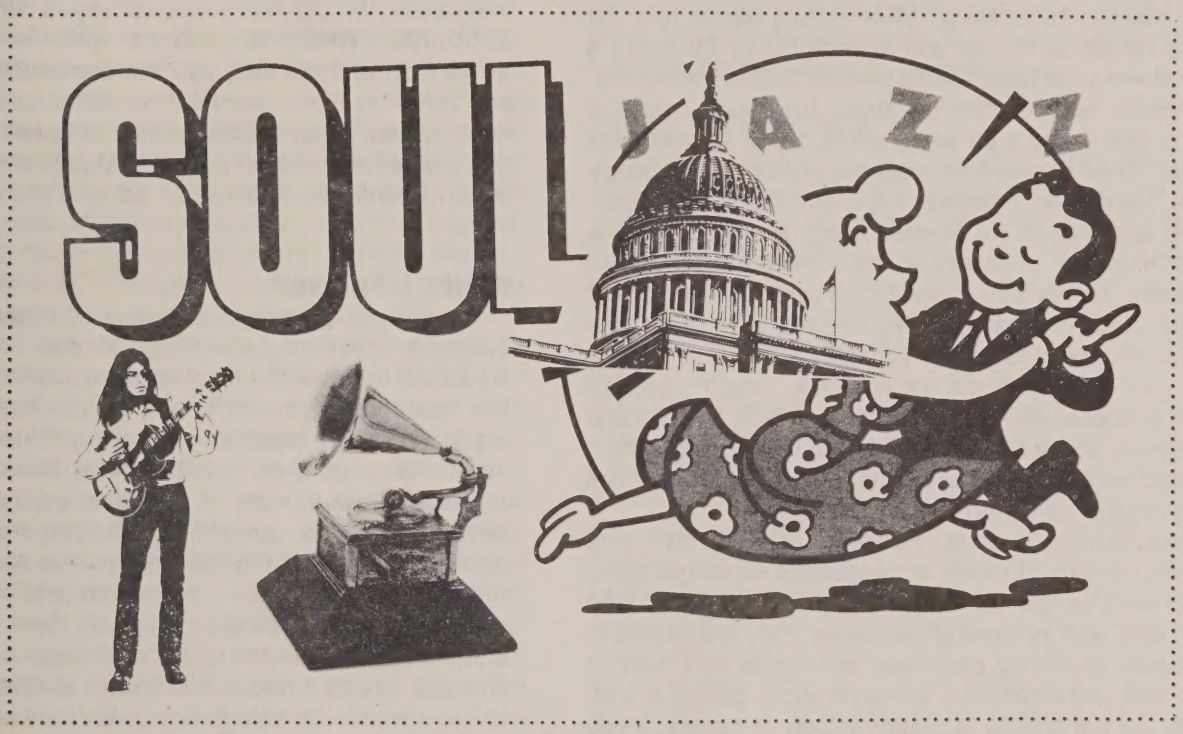
The problems of building FM radio for Albany are, by no means, over. As of this writing, the actual construction has hardly begun. There are always new threats of one kind of censorship or another. But we're still plugging away.

They ask us often if it was all worth it. Well, for all the bunglers in the last eight years, there have been some pretty competent people, including a lot of folks who had the nerve to admit they didn't know something and could find somebody who would help. That's how Albany is getting a good college FM radio station.

The engineers, the bureaucrats, and the many students who did help us won't regret it. There's nothing quite as gratifying as hearing your work go out on the public airwaves for the whole community to appreciate.

In other words, go out and do it for your town. If you're a student, just don't expect to see the station on the air while you're still around. But a few years and at least a thousand headaches later, there are going to be a lot of people around to thank you.

(About the Author: Paul Rosenthal is the General Manager at WSUA at the State University of New York at Albany.)



THE BROADCASTER vs. THE PROFESSOR

Assoc. Professor Darrell E. Wible of Ball State University's Center for Radio and Television has published a study: "What 320 (Indiana) Broadcasters Think About Radio and TV Academic Programs in Higher Education." Professor Wible's findings aren't the most complimentary of radio-TV curriculums. Managers and employees have an extremely positive attitude toward **college education**, but only 63% of the respondents regard college Radio-TV programs as "fair" to "very poor" when related to the "needs" of a broadcasting station. It was also constanly noted that college Radio-TV programs are generally poor in providing **practical experience.** "Over and over again it is stated that theory, without practice, is a waste of time." The Indiana radio and TV station managers and personnel whom he queried would generally recommend that a college student major in radio-TV, get a good basic education and work on the college carrier-current station for practical experience. Can you believe that?

Comments from respondents about carrier-current were as follows: "...I was graduated from _____... The simple reason I went there was for the practical experience opportunities...when I was interviewing for jobs... most station managers didn't care about my college education, just my practical experience. You can't stress it enough." "Set up carrier station and drop the curriculum! Carrier **was** my first full-time job!" and "Without a carrier current station a student cannot get the practical experience he or she needs...too much emphasis is put on learning Radio-TV in books...The only way a student can learn is to--DO IT! A carrier station is the only way to DO IT!" Even when you compare internship programs to a carrier-current operation comments such as the following were received: "Too often interns are shafted into doing jobs of little real value, or are not properly trained, or provide a cheap market that depresses income."

So next time you go to register for a course, take one in Sociology rather than News Writing...

BREAKING INTO OWNERSHIP

by Ed Perry

AT 23, Mike Starling made a good living as a Maintenance Egineer for the Mutual Network in Washington. He worked an eight-hour day and weekends were his own. Today, a year later, Mike works for WKYY Radio in Amherst, Virginia, a friendly little college town about 15 miles outside Lynchburg. Mike makes about half the money he did at Mutual and spends 60 to 70 hours a week at work; he hasn't had a weekend off in six months. But Mike's not complaining about the tough hours at WKYY. Nor would it do any good because Mike and his partner, Chris Crosswhite, own the station. Up in Sandy Creek, New York, Foederer's General Store and Supermarket is still open for business, but Jim Foederer, the former manager, is no longer there. He's moved across the street to his new business, Radio Station WSCP (Sandy Creek—Pulaski), where he sells advertising time instead of groceries. Jim is probably still selling canned corn, but the station's down-home, slightly-country format is successful—so successful, in fact, that Jim and his partner, Steve Sattler, are looking into constructing a new and larger studio building to house the present AM operation and a planned FM outlet.

Mike Starling and Jim Foederer are only two of a growing number of young broadcasters no longer satisfied to work for someone else. They want a piece of the action and, with increasing frequency, they are getting it. Of course, achieving broadcast ownership isn't easy. It takes skill, determination, perseverence, patience and, usually but not always, a healthy supply of money. If you have endurance, drive, ambition, and access to some cash (either yours or someone elses) then ownership could be for you. Here's how you go about it.

Acquisition or Application

There are two ways to get into radio ownership. You can apply for a new station or you can acquire an existing one. Depending on how things work out, you can own a majority or a minority interest in the business. If you're in a hurry, buying an existing station is certainly the quickest way to go. But if you take this route, there is almost no substitute for a good supply of cash or a very friendly banker. Stations are for sale all over the country, in major markets and tiny towns. And the prices vary from well into seven figures to as little as $85,000 in some cases. Generally the more expensive stations can be financed for five years or more, but almost everyone requires a substantial down-payment, usually 29%. In looking at cheaper properties, especially those for sale under distress conditions, cash is usually the rule. Generally, you get what you pay for. An $85,000 property may seem like a bargain, but the chances are you are buying little more than the license. On the other hand, a $500,000 station may seem over-priced yet include good equipment, real estate and an honest, active account list. In the populated areas of New England, there is no longer any such thing as an inexpensive radio station. Few facilities, either AM or FM, sell for less than $250,000 in a market area of 10,000 or more population. In cities it is not uncommon for even small stations to sell for $600,000 to more than $1,000,000. In Hyannis, WCOD-FM recently changed hands for about $600,000. WHET in Waltham went for more than $800,000 and not long ago the combination of WAAB and WAAF in Worcester fetched well over $1,000,000 for its owner. Most stations sell for between 1.8 and 2.6 times gross annual billing. Some FM prices have been inflated recently by speculation so an FM may cost you more.

Buying It Yourself

When you purchase a station, besides the down payment, plan on allocating another $10,000 to $15,000 to cover the legal fees associated with getting the deal through the FCC and for purchasing the new equipment you'll need to generally get the signal up to snuff. Also, count on having at least three months and preferably four months of operating capital available to keep the station operating after you take over. An operation may look profitable when you see the books, but often, when the old management and owners leave, sponsors have a habit of leaving with them. You can buy a station direct from the owner or through a broker. It's a little like buying a house. Most radio station brokers can tell you what's for sale in any given area and many can save you wasted energy by steering you away from facilities which are drastically over-priced or clearly unretreivable dogs. Of course, you pay for this service. Even though your broker may claim the seller pays the commission, you could probably buy the station that much cheaper if there was no broker involved. If you plan to buy an existing station all yourself, you probably need access to at least $100,000 in cash. Your credit rating must also be good enough to satisfy whoever is financing the balance of the purchase price that you can be counted on to actually pay the bill. Buying a station is a tough row to hoe, and frankly we recommend it only for those with easy access to relatively large amounts of capital. As Broadcasting Magazine noted recently, the broadcast station market is presently a seller's market. But there are certainly less attractive places to put the family fortune to work; and, if you find a good deal in a broadcast station, ownership by aquisition may be just the thing for

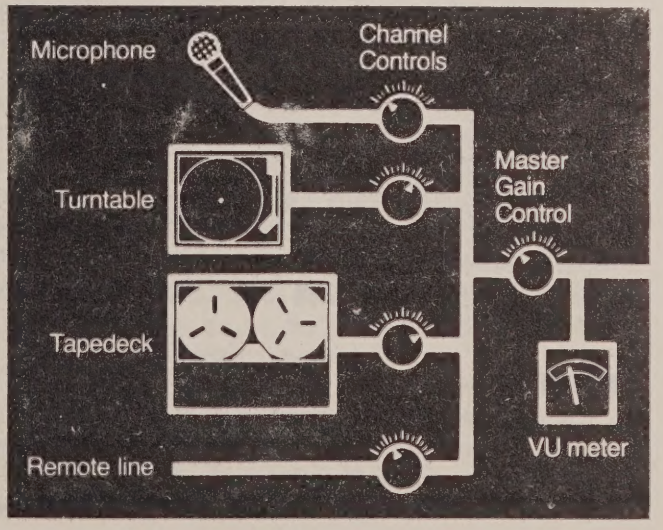
you. Normally it takes about six months to consumate a sale of any property (except in a real distress situation) since all station sales must be approved by the FCC which generally moves with glacial speed.

A Piece of the Action

If you don't have a lot of money and can't get it (WHO CAN THESE DAYS?) then you are still not forclosed from owning a piece of the action. For the same reason you want to invest in broadcast ownership, so do a lot of others. If you have a talent for organization and can sell an idea, consider organizing some local businessmen or professional people into an investor group to purchase and hold a radio station. Radio is an attractive but complicated field and it is difficult to get into partially because of the myriad of FCC regulations governing the establishment of new stations or the purchase of existing ones. Historically, broadcasting stations have paid good returns and almost every businessman, doctor, or lawyer can point to at least one friend who has made some money in the business. When you find a property you want to buy, approach some professional investors to finance the thing. If they're your friends or friends of your family, all the better, they'll feel more secure with you. Organizing an investor group to purchase a property and then doing the legwork to make the deal and get the application through the FCC can get you a piece of the action but usually not a majority interest. In general, the more up-front financial risk you are willing to take, the larger the percentage of ownership in the company you can ask for. Most investors prefer to walk into a finished deal before they commit cash. Investment at that point buys an interest in an actual property not just speculative paperwork. Probably, depending on your negotiating skills, you'll end up with between ten and thirty percent of the company and perhaps the job running the station. But don't get in over your head. Be honest with yourself, and if you haven't the management skills to make a station go by yourself, don't try to do a job for which you're not qualified. You're a lot better off putting a deal together, getting a piece of the action, and then hiring a manager who will make the whole thing profitable. Nothing wastes company funds faster than bad management, or increases the chances for losing money on an ultimate sale of the station. Don't assume because your investors don't know radio that you can jump into a management job and cover all of your mistakes. If you backers sense their investment is in danger because the property is managed poorly then you should expect they will band together and take the steps necessary to protect their money. If this means hiring a consultant and replacing you as the general manager, then expect they will do it. Don't assume that just because you own part of a property your decisions will be the right ones. A sure way to lose money and to have your station end up in bankruptcy is to spend money needlessly without regard to its productivity. Most new stations or recently acquired stations under novice management waste thousands of dollars on salaries paid for jobs undone, done poorly, or jobs which didn't need to be done in the first place. Money wasted on personnel is the worst waste of money. Equipment purchased in error can generally be sold on the used market and at least part of the purchase price recovered. Non-productive money paid to non-productive personnel is never recovered.

Paying the Payments

The principal thing to remember when you buy a station is that it must make more money for you than it made for its previous owner. Remember that in this case the capitalist miracle of compound interest is working against you. Not only must you meet normal operating expenses, but you must also make the principal and interest payments on the financed portion of the purchase price. If you put together a deal and get, for instance, 20% of the action for doing it, then at the end of three years when the station can be sold at a profit, that 20% interest taken in cash could be down-payment on a station you own all by yourself or at least control. Remember, in purchasing a station that nothing, repeat nothing, ever beats 51% of the action unless its more than 51%. As minority owner, if you don't do your job or if your partners are unscrupulous, you are always prone to losing both your job and your investment in the station. Unfortunately, there is no sure protection for a minority stockholder except to choose his partners carefully. But again, before you consider managing any station you acquire, be sure you have the experience to do the job. Most people right out of college aren't ready to take over management of commercial radio stations. For this reason, and for very practical financial considerations, perhaps ownership by acquisition is not for you. In that case, consider filing an application with the FCC to start your own station.



Building Your Own

There are still some vacant frequencies, both AM and FM, available in the northeast and, in fact, all over the country. Mike Starling and Jim Foederer, whom we mentioned earlier in this article, didn't buy stations, they started their own. They ran some risks, the process took longer than acquisition, and they exposed a little more front-end capital. But in the end, they both got on the air and paid only for the broadcasting facilities themselves. Normally, by the way, the real estate and broadcasting equipment make up only a very small percentage of the selling price of a station. Because they were start-up operations, stockholders in WKYY and WSCP don't owe any money to the previous owners. But of course, they didn't inherit any ready-made client list either, and the cost of building a new station from scratch can be considerable. The F.C.C. controls the allocation of all radio frequencies in this country and to get permission to use a broadcast frequency, you must apply to them. Many people shy away from the application process because it is a complicated one, totally immeshed in government regulations and usually slow. The trick is to make the delays work for you, not against you. As a newcomer to the commercial radio field you need broadcast experience to make you competent in your own operation. Specifically, you need sales and management skills—the kind you can often acquire by kicking around the business for a couple of years in the right jobs. So once you file an application, forget it! Find a fulltime job somewhere in the broadcast industry. Save some money and learn anything you can. You don't always need a lawyer to unsnarl the government regulations. In fact, a top FCC official told me recently that most financially-qualified and unopposed applicants for new stations can eventually expect those applications to be granted providing their technical proposal is in order. This means that you need a good engineering consultant but can probably get by without an expensive FCC lawyer, at least initially. Putting together an FCC application for a new station isn't an easy task. Some engineering consultants will show you how to do it and hold your hand through the process. Even without a consultant, FCC Form 301 is at least somewhat self-explanatory, and if you make mistakes the FCC will keep writing you letters telling you what you did wrong until you get it right. The only prerequisites to filing an application for a new station are character qualifications (i.e. it's best not ot have been in jail for a serious crime recently) and financial responsibility—you have to have the money available to build the station and operate it for one year without relying on advertising revenues.

AM, FM or Both

You also have to have community in mind and find a frequency, either AM or FM, which can be used in that area in full compliance with the FCC's technical rules. While there are frequencies still available in New England, you can probably forget about starting a station in Boston, Hartford, or Springfield. New York City is out too, by the way. But some suburban markets are available. And you don't need to go to the north woods of Maine to find a community that needs a station. FM frequencies are virtually depleted in Rhode Island, Eastern Massachusetts, and Connecticut. There are still some available for assignment in Maine, Vermont, and New Hampshire. New York State offers some excellent FM opportunities. There are quite a few FM frequencies available in the mid-west where the medium hasn't caught on yet. Finding an FM frequency doesn't leave much to the imagination, at least in the commercial band where stations are allocated on a mileage-spacing basis. Either a channel meets the mileage spacing restrictions with respect to the stations on the same or adjacent channels or it doesn't. No allowances are made for directional antennas, reduced power, mountains, obstacles, uninhabited areas, or the like. FM is very much a go-no-go situation, and the FCC has been tough on waivers of the mileage spacing rules. I tend to favor FM over AM in a new operation because all new commercial FMs can be non-directional, operate on an unlimited time basis, and are relatively cheap and easy to build. Also with FM, stereo is here now, not somewhere down the road. Still, FM is a relatively scarce commodity; and you won't find very many openings around. Also, if you do find a frequency, there has been an intense interest in the FM medium lately and your chances of getting an application through unopposed aren't as good as they used to be. In fact, according to the FCC, few FM applications listed as ready for processing by the FCC in July of this year were unopposed. Conversely, most new AM applications filed last year drew no opposition. Ten years ago, the case would have been just the opposite. It is still possible to find AM frequencies in most areas of the country. Obviously, the closer you get to a metropolitan area the harder it becomes to get an AM allocation. In crowded areas if a frequency is available you probably will have to use a directional antenna. In more rural areas, a nondirectional station is often possible. Generally, you'll have to settle for daytime only operation, but in some rare cases you can still get night approval. Except for what are called Class IV frequencies, nighttime operation always means you have to use a directional antenna these days. That's both expensive and inefficient, but you have no choice. The decision to apply for AM rather than FM, or vice versa, is one which has probably already been made for you depending on what type of frequency is available in the community you choose. Usually you don't find both AM and FM frequencies open in the same market.

Preliminary Planning

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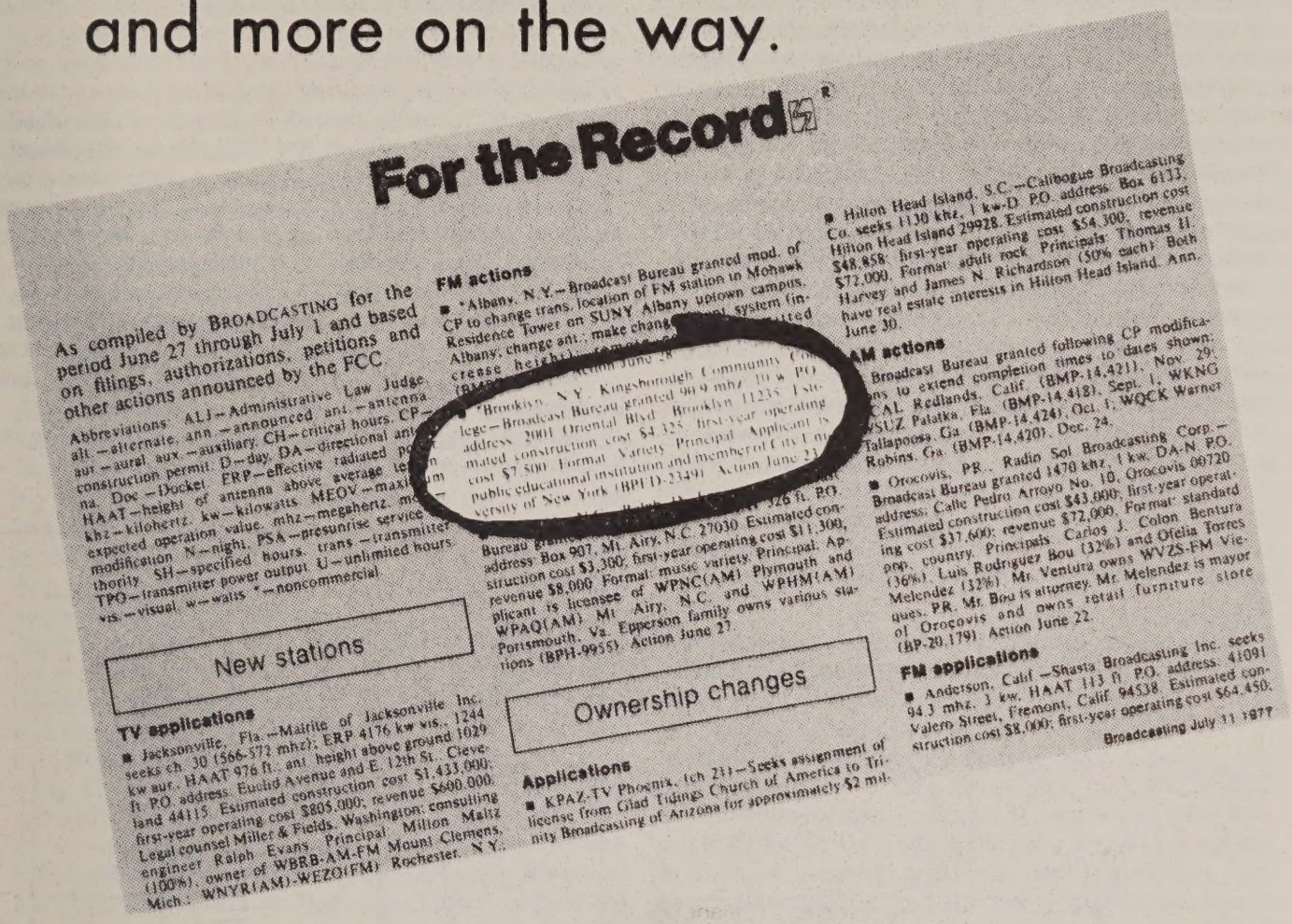

For the Record®

As compiled by BROADCASTING for the period June 27 through July 1 and based on filings, authorizations, petitions and other actions announced by the FCC

Abbreviations: ALJ—Administrative Law Judge. alt—alternate. ann—announced. ant—antenna. aur—aural. aux—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional ant. na. Doc—Docket. ERP—effective radiated p HAAT—height of antenna above average te khz—kilohertz. kw—kilowatts. MEOV—maxi expected operation value. mhz—megahertz. m modification. N—night. PSA—presunrise service thority. SH—specified hours. trans—transmitter TPO—transmitter power output. U—unlimited hours vis.—visual. w—watts. *—noncommercial.

New stations

TV applications

■ Jacksonville, Fla.—Mairite of Jacksonville Inc. seeks ch. 30 (566-572 mhz); ERP 4176 kw vis., 1244 kw aur., HAAT 976 ft. ant. height above ground 1029 ft. P.O. address: Euclid Avenue and E. 12th St., Cleveland 44115. Estimated construction cost $1,433,000; first-year operating cost $805,000; revenue $600,000. Legal counsel: Miller & Fields, Washington; consulting engineer: Ralph Evans. Principal: Milton Maltz (100%), owner of WBRB-AM-FM Mount Clemens, Mich.; WNYR(AM)-WEZO(FM) Rochester, N.Y.

FM actions

■ *Albany, N.Y.—Broadcast Bureau granted mod. of CP to change trans. location of FM station to Mohawk Residence Tower on SUNY Albany uptown campus. Albany; change ant.; make chang[illegible] system (increase [illegible]). Action June 28.

■ *Brooklyn, N.Y.—Kingsborough Community College—Broadcast Bureau granted 90.9 mhz, 10 w. P.O. address: 2001 Oriental Blvd., Brooklyn 11235. Estimated construction cost $4,325; first-year operating cost $7,500. Format: variety. Principal: Applicant is public educational institution and member of City University of New York (BPED-2349). Action June 23.

[illegible] 326 ft. P.O. address: Box 907, Mt. Airy, N.C. 27030. Estimated construction cost $3,300; first-year operating cost $11,300; revenue $8,000. Format: music variety. Principal: Applicant is licensee of WPNC(AM) Plymouth and WPAQ(AM) Mt. Airy, N.C. and WPHM(AM) Portsmouth, Va. Epperson family owns various stations (BPH-9955). Action June 27.

■ Hilton Head Island, S.C.—Calibogue Broadcasting Co. seeks 1130 khz, 1 kw-D. P.O. address: Box 6133, Hilton Head Island 29928. Estimated construction cost $48,858; first-year operating cost $54,300; revenue $72,000. Format: adult rock. Principals: Thomas H. Harvey and James N. Richardson (50% each). Both have real estate interests in Hilton Head Island. Ann. June 30.

AM actions

Broadcast Bureau granted following CP modifications to extend completion times to dates shown: WAL Redlands, Calif. (BMP-14,421), Nov. 29; WSUZ Palatka, Fla. (BMP-14,418), Sept. 1; WKNG Tallapoosa, Ga. (BMP-14,424), Oct. 1; WQCK Warner Robins, Ga. (BMP-14,420), Dec. 24.

■ Orocovis, P.R., Radio Sol Broadcasting Corp.—Broadcast Bureau granted 1470 khz, 1 kw, DA-N. P.O. address: Calle Pedro Arroyo No. 10, Orocovis 00720. Estimated construction cost $43,000; first-year operating cost $37,600; revenue $72,000. Format: standard pop, country. Principals: Carlos J. Colon Bentura (36%), Luis Rodriguez Bou (32%) and Ofelia Torres Melendez (32%). Mr. Ventura owns WVZS-FM Vieques, P.R. Mr. Bou is attorney. Mr. Melendez is mayor of Orocovis and owns retail furniture store (BP-20,179). Action June 22.

FM applications

■ Anderson, Calif.—Shasta Broadcasting Inc. seeks 94.3 mhz, 3 kw, HAAT 113 ft. P.O. address: 41091 Valero Street, Fremont, Calif. 94538. Estimated construction cost $8,000; first-year operating cost $64,450.

Broadcasting July 11 1977

Ownership changes

Applications

■ KPAZ-TV Phoenix, (ch. 21)—Seeks assignment of license from Glad Tidings Church of America to Trinity Broadcasting of Arizona for approximately $2 mil-

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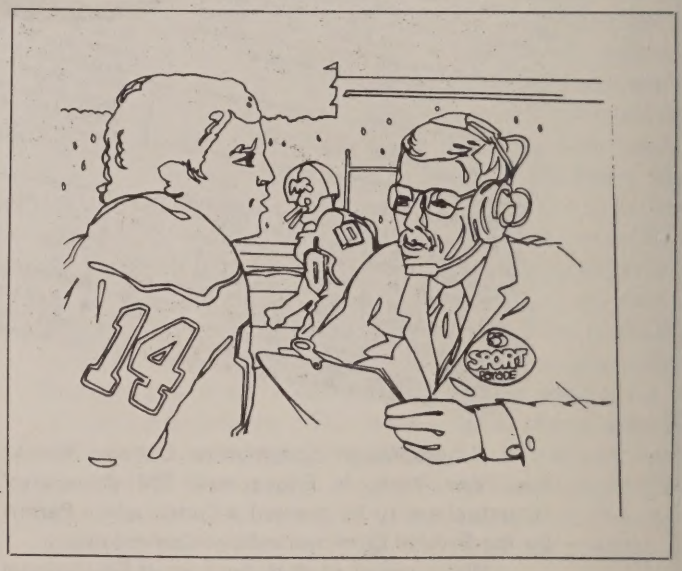
The first step in filing an application for a new station is to find a market which will support the operation. But even before that, you have to have some idea of where you are going to get the money you need. Buying an existing station usually takes a fixed amount of capital, but there is often some financing available, usually from the station's previous owner. Still, almost always it takes heavy dollars and friends. Starting a new station could be much cheaper since you are only paying the cost of establishing a physical facility. You are not buying an account list nor are you giving a profit to the previous owner or paying his past-due bills. Still, any new venture takes money and a new radio station is no exception. What you will spend to put a new facility on the air depends on the circumstances of the exact market and the deal you make on real estate and equipment. Figure on spending a minimum of $65,000 on a small non-directional AM or FM operation. This includes both construction and operating capital. If you get good deals on used equipment deduct from $5,000 to $15,000. Don't expect to build an AM directional operation for under $100,000.

Picking Your Town

In selecting a community for your proposed new station, it is best to find a town where there isn't already a broadcast station. Often this is difficult, especially in the Northeast where radio has a pretty good foothold. Try also to find a town where you can see a minimum of $30,000,000 of annual retail trade in your primary service area. Remember, unless you run paid religion or are listener supported, your radio station will derive 99.9 per cent of its income from advertising revenues. As a rule of thumb, figure that 3 per cent of a merchant's gross business may be devoted to advertising. Thus, annual retail sales of $30,000,000 in an area might mean slightly less than $1,000,000 is available for advertising. Of that amount, perhaps 20 per cent could find its way to the local radio station or stations. Some economic research is probably necessary. Visit several communities and find out all you can about them. Count the banks, furniture stores, and auto dealers. Check the libraries for census information and data regarding the potential growth of the community itself and surrounding area. Then go out and buy all the local newspapers. Get a rate card for each, and figure out how many dollars are going into local newspapers annually in each market. The figure you come up with will not be exact but it will probably be close enough. You can figure that between 20 per cent and 30 per cent of the money going into local newspapers will be available to radio in a given area. Remember, though, that you will have to split this with other radio stations if there are any others nearby. If you can't see at least $75,000 a year in revenues, forget it. You may get the station financed, licensed and even on the air, but you'll always be struggling and probably losing money continuously. A license to build a radio station is not necessarily a license to make money, it is only a license to try. Many professional broadcasters will tell you that a new station makes money only for its second or third owners. To an unfortunate degree this seems to be true. If you are trying to put a second or third station into a town or market, it will be more difficult since with AM stations at least, the FCC relaxes the allocation rules to make it easier to put a first station into a community. Also, if you try to put a new facility into someone else's market they'll probably fight you. Most exciting stations have lawyers in Washington on retainer to protect their interests. These lawyers are experts at creating and maintaining red tape. For $5,000 a year, a station can tie your application up in red tape practically forever. (This practice is unfair, of course, even despicable. Hopefully, someday soon the FCC or perhaps Congress will put a stop to this problem which now stands as an unsightly blemish on the face of an

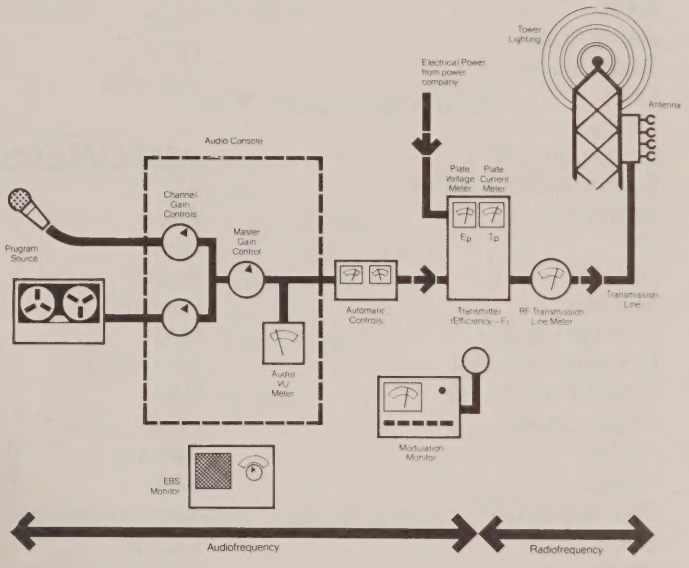


otherwise fair and even reasonably efficient administrative agency.) The best way to avoid litigation from existing stations is to file your application so it will be vulnerable to complaints at the same time the existing stations' licenses are up for renewal. That way, if they file paper against you, you can give them a dose of their own medicine and raise hell with their license renewals. Another thing to look for in selecting a community for your station is the desirability of that town as a place to live. There is an old saying in the real estate trade that there are three important things to look for in buying a house. Location, location and location. To a degree, the same is true of radio stations. Someday you might want to sell your station, and in order to do it you'll need a willing buyer. Many potential buyers, especially single station owners, will purchase a facility to run it themselves and become part of the community. The more attractive a community is to a buyer, the more money you can get for your property. Recently, by the way, radio

has become attractive and even mildly profitable in resort areas. Finally, in picking a community, realize that two to five years may elapse between the time you begin planning your station and the actual on the air date. Try to project where the community you pick is going to be three years from the time you decide to build the station there. This is very important, especially in avoiding competition for the facilities. The waters of broadcast ownership are frequently inhabited by sharks who cruise continuously looking for vulnerable applications to file against. Try to pick a community which right now looks marginal but in three or four years will yield you a good income. That way, you are less likely to attract the sharks.

The Engineering Work

Once you've come up with a list of potential towns in which you would like to build a station, take the list to your engineering consultant. He or she can tell you which ones it might be worth conducting a frequency search for. Up to this point you'll have been able to do most of the work yourself. Now it is time to talk dollars. An AM and FM frequency search for a single market will probably cost you between $500 and $1,000 depending upon which firm you choose and the detail you need. Unless your consultant tells you to forget about AM or FM in an area be sure to search out both AM and FM availabilities. You need to know where things stand. It could be a little disheartening to file for a small FM station in a community, work up a market for radio advertising over a couple of years, and then have somebody dump in a big AM station and put you out of business. By the same token, if you're going for a second station in a community the FCC has some really funny rules which make it impossible to put in a second AM station after a second FM station has been built. Therefore, if there are both AM and FM availabilities in a market you have to file for the AM before the FM or the AM will be foreclosed to you. Insist also on a complete report from your consultant. If there is more than one frequency available, you need to know about it. This allows you to choose the best technical facilities and also evaluate the potential for competition at a later date. If your consultant's engineering report is positive, then you start getting a proposal together on FCC Form 301. This is a long and complicated masterpiece of government bureaucracy. But you have to fill it out right or the FCC will bounce it back at you forever and ever. Still, they're relatively friendly people in Washington and, if your application is unopposed you'll have a chance to repair it time and time again if you have to. The only thing that has to be right is the engineering. If you make a mistake here they're liable to throw you out forever. Before you start on FCC Form 301 count your dollars again. You'll need an engineering report to go with the application. For a non-directional AM operation this will cost you about $1,500 to $2,000 plus expenses. For a directional station the cost can be $1,000 more. If you're talking about night operation plan on adding a couple of thousand dollars on top of that. FM is a two-step process. If there is no channel already assigned to the community then you must file what is called a Rule Making Petition. This request simply asks the FCC to add the channel you have in mind to their table of FM assignments and make it available on application in you community. A simple rule making that doesn't involve shuffling other channels already assigned normally takes about six to eight months. The cost can run anywhere from $400 to $1,000 depending on how much of it you do yourself. Your consultant can explain the intricacies of the Rule Making process to you. The engineering report to support the application itself should cost between $1,000 and $1,500. Count on spending about $5,000 (more if you're going to use a directional antenna in an AM station) to get an application on file. Not all of this will go to your engineering consultant. Some will be burned up in out-of-pocket expenses for travel, surveys, etc. Then there is the task of putting the application itself together and shipping it to Washington.



The Dollars Required

As Far as financing is concerned, you'll have to show the availability of enough funds to construct the station and operate it for one year without resort to revenues to be found financially qualified by the FCC. The FCC will accept reasonable constructions estimates and you are permitted to specify used equipment so long as it is type approved when necessary. You will generally be given credit for the construction work you can do yourself without having to hire someone. If you or your partners plan to work in the station without pay, you normally won't have to count the value of your labor as an operating expense unless it appears that you're so strapped you won't be able to eat or keep a roof over your head without drawing money from the station. Exclusive of real estate, a reasonable construction budget for a

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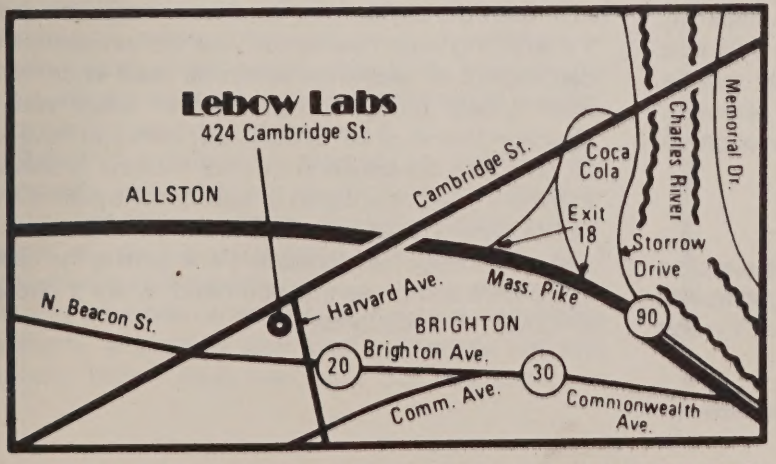

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small AM or FM station would be between $30,000 and $50,000. You could get by with less if you specified used equipment. You will be given credit for any financing you can obtain from an equipment manufacturer. You do not need to have the money on hand when you file the application, only an assurance that it will be available to you when you need it. A line of credit from a bank agreeing to lend you a certain amount of money contingent on receipt of a construction permit from the FCC is normally the simplest way to show financial responsibility. You may count only the proceeds from the line of credit which will be available during the first year which means you must subtract from the net amount of loan any payments of principal or interest which will be required within 14 months of the time you begin construction. If you can't get a bank to loan you money and you don't have the cash yourself, then you may have to rely on family and friends to show the availability of the cash.

Forming the Company

Probably, you'll want to form a corporation to apply for your station. A local attorney can help you here. To preserve your corporation's favorable Subchapter S tax status, you'll have to limit stockholders to 10 or less. Actually, this is a good idea in any company. The more people you have in it, the more difficult it is to make a decision and the harder to keep the FCC up to date on the activities of your stockholders and directors. Incidentally, when it comes to radio stations, the Federal Government is about as nosy as the old lady next door. They want to know everything about you and your stockholders. You have to tell them when you move, when you take a new job, if you acquire an interest in a new business and, especially, if you have anything to do with any other radio stations. If you have a lot of stock holders, especially business people who are constantly shifting their interests around, keeping the FCC informed of all their activities may be an almost impossible job. When you're putting an application together, whether by yourself or in concert with another person, don't settle collectively for less than 51 per cent of the stock. Normally, the proponants of the venture put up the front money and the investors guarantee loans when and if the station is granted. By the time your investors have to put up the cash they're investing in what is at least something of a sure thing. Even if the station fails and is sold in a distress situation, chances are they'll get their money back, probably with interest, providing you picked a market which is decent enough or attractive enough so the station has some sale value.

Filing the Form

After you have filled out FCC Form 301 and supplied all the exhibits, including all the surveys of community needs, you send it to the FCC and wait. We can't in this article tell you how to fill out the whole form, that's your consultant's job, or if you hire one, a job for your attorney. It would also require a small book to show you how to put together all the exhibits required. There is, however, one inviolate rule to remember when dealing with the FCC. Play it straight! The FCC will rely almost exclusively on the statements you make to them in dediding whether or not to grant your application. They have virtually no capability for field investigations to check out the truth of all statements made in an application, especially those relating to financing. For this reason, they rely on the honor system. If you violate their trust and get caught at it, expect your application to be denied and that future applications by you will receive extremely critical scrutiny. Potential competitors or existing stations will probably be keeping an eye on your application. Even the most innocent exaggeration can be blown up into a full-scale misrepresentation which can cause you lots and lots of trouble at the FCC. If in doubt, understate the situation. Also, for your own protection, document everything, even though you may not send this information to the FCC in your application. People have a way of forgetting things and may make statements which your competition can use against you if the situation arises. Hopefully, your application will get through unopposed. If your proposal is attacked or if someone files a competing application then it's a whole "nother ball game." You may be delayed for a long time, especially since the FCC processes unopposed applications first and then works on the contested ones later when they get the chance. Your consultant can advise you when and if you need an attorney in a contested situation. Any discussion of strategy in fighting a contested proposal is really beyond the scope of this article. Suffice it to say that if someone jumps your application with a competing one, you're in trouble. Hopefully, however, by putting your best foot forward and do everything by the book in the first place, you'll avoid the kind of exposed weakness which tempts people to contest your proposal.

The Final Steps

If nobody jumps you and everything goes well, six months after you file an FM application and about 18 months after you file an AM proposal you'll get a telegram from the FCC saying your application has been granted. If everything wasn't perfect in your first presentation you can expect to exchange letters at least once with the FCC to help you get things in order. Once your Construction Permit or CP is obtained, then you have a year to complete construction of your station. At this point, there is a great temptation to spend money like it's going out of style. Resist the temptation. Do as much as you can on a shoestring, consistent with getting the quality of equipment and personnel you need. Keep it cheap and simple if you possibly can.

Operating Hints

We can't hope to discuss here every possible problem you're going to run into getting a new station on the air, but I can give you a few guidelines in setting up the operation.

1. Finance as much of the construction and early operation as you can with borrowed money. Keep your own capital in reserve. You may need it to pay off the loans.
2. If this is your first station, don't spend a lot of money on cosmetic things. Rent a cheap office and studio outside of town. Use a trailer if you have to.
3. Never, ever, ever, hire your friends unless you are absolutely sure they can do the jobs you are hiring them to do. Firing a friend is difficult. If you must have friends in your business, hire people you don't know and make them your friends if they prove competent in the jobs you assign them.
4. Hire fewer people than you really need and pay your people a little more than they could get working for the station next door. Most radio people are in the business because they love it. They will not resent working hard if you pay them for it. Nothing wastes money faster than an overstaffed station, especially a new one.
5. Wherever possible, buy equipment not people. The real cost of an employee including taxes and benefits is a minimum of 120 per cent of the base salary. Because of inflation your annual salary costs keep rising. Equipment, on the other hand, costs you once and after that you depreciate it on your taxes. You also get a 10 per cent investment tax credit for buying new equipment.
6. Never go on the air with a new station without at least $30,000 cash in the bank or an absolute guarantee that you can get this much money when you need it.
7. Set up all your financing deals ahead of time before you buy the first piece of equipment. Banks usually lend money only to people who don't need it. If you get in trouble your chances of getting additional money from a bank are about the same as a snowball surviving in hell.
8. If your finances are such that you can't do a perfect job on both programming and sales, concentrate on sales. A good salesman can sell a lousy program, but even with the best programming in the world you'll go bankrupt if somebody doesn't sell it.
9. Resist the temptation to program the music you like personally. Instead, orient your music toward the community and the advertisers. Even if your peer group laughs at you and won't listen to your station, you'll still probably make money.
10. Pay your bills on time. If you can't pay everything promptly, at least be sure local businesses are kept current. Unpaid local merchants can badmouth you right out of business.
11. Avoid trade-offs (trading advertising for merchandise or services instead of cash). Initially your station needs cash flow, not a lot of free restaurant meals. Trade only for those things you would actually need to purchase for cash.
12. At the beginning, staty away from controversial editorial positions. Until your station is known and respected, you can't afford to polarize (and possibly lose) audience and sponsors.

So there you have it...a brief guide to playing the broadcasting game...not as an employee but as an owner. I can't promise you a place in broadcast ownership but you do have a chance, even a pretty good one, of making it if you're patient, stubborn, ambitious, and can beg, borrow or save the money needed. It's a gamble of course. The only thing I can assure you is that the FCC won't seek you out and hand you a station. If you don't try you're guaranteed to lose. And who knows, you might just join Mike Starling, Jim Foederer and many others like them in ownership of your very own station. Good luck.

About the author: Ed Perry, a native of Massachusetts, majored in English at Amherst College and later took courses in Broadcasting and Communications Law at Boston University and Emerson College. He is currently President and General Manager of Radio Station WATD under construction in Marshfield, Massachusetts and owns an interest in WVNH, Salem, New Hampshire, WV-FR, in Ridgefield Connecticut, and several other broadcast properties. Ed is President of Educational FM Associates, a consulting firm representing more than 150 colleges and commercial broadcasters throughout the country. He is a member of the Government Relations Committee of the National Radio Broadcasters Association and has been a frequent speaker at college broadcasting conventions throughout the country.

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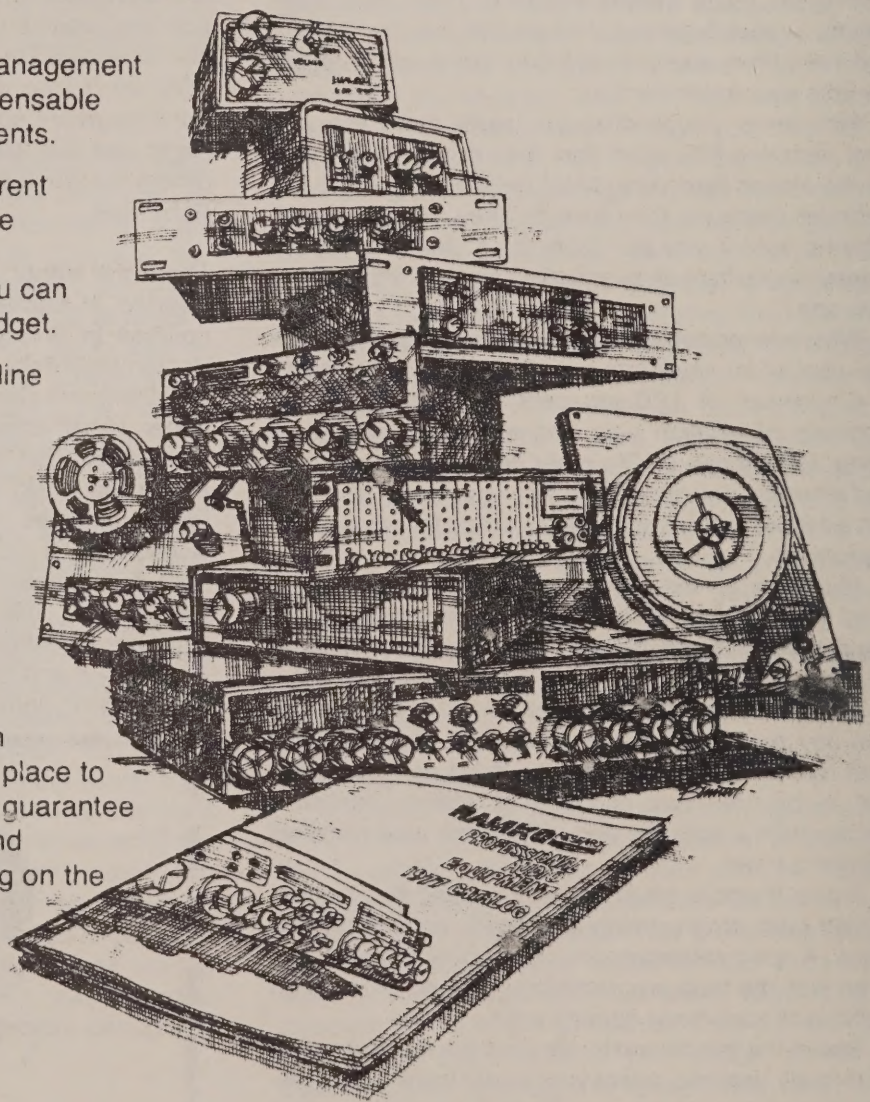

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A MODEST PROPOSAL
(Or: How to Change The World)

by Mark Govenor

Why on earth would anyone listen to a college radio station? Is it because they sound like commercial stations, play similar types of music and news programming, have announcers that imitate the standard delivery styles of "the pros"? (Or) is it because they offer an alternative to all that? Hopefully, the reason is the latter case. After a few years of pursuing many program guides, playlists, and other info from college stations around the country, I have come to the unfortunate conclusion that the average educational FM or carrier current station is painfully similar to a large station somewhere in the same area. Show me an exception, and I'll show you an extremely isolated case. I find this is especially true in and around large cities that are big media markets. The purpose of this article is not to assault the collective egos of college program directors by rubbing their noses in mistakes they are probably not responsible for; it is to introduce and support a concept for a type of programming that is quite different from what now exists as a norm. If you are willing to take the chance to try something different, and conceivably change the eventual course of radio, read on. In return for your completion of this article, I will give you a list of typical objections to such ideas, and the ammo with which to counter such attacks, should you choose to help improve radio today.

The core of the problem can be summed up in one vile word: **format**. This word was once a relatively obscure and pleasant member of the English language, but it has now come to represent a concept in which one or two types of music are supported to the exclusion of all others. In some cases, the format dictates that certain types of music will be heard at certain hours, thus effectively adding to the segregation that people feel compelled to make between various styles of music. What I propose is the ultimate desegregation of music, so that it would be conceivable that in one half hour a person could hear a popular song, a jazz instrumental, a classical (or "serious") selection, a folk song and a rock song. Impossible, you say? Well, I agree that all this in a half hour would be an extreme case, but it **should** be possible. The interweaving of all types of music into a single show is the one possibility that is ignored by radio. That's why you, as a college station, should explore it. Let me explain why.

First, you must consider your position as a radio announcer, programmer, manager or staff person. You are one of the select few who can actually control how effective radio is in entertaining, informing, and educating its audience. We are so used to the sales talk of trade magazines and record industry people that we tend to forget what kind of influence we actually have. The average person on the street relies on you to expose him to new music, as well as play things he/she already knows. Record companies know that most people buy albums on the basis of what they have heard on the radio. That's why they use the medium to promote their products. Yet the average program director underestimates their listeners's openness to new ideas, and therefore tends to play what he **thinks** they want to hear—which is exactly what is on the other stations. He forgets that the reason the audience wants that in the first place is because they heard it on the radio somewhere. See the vicious circle? The record companies get caught in it too, for they tend to promote acts that are similar or not too different than what is currently popular.

If you want to live up to your responsibility to provide a service to your listeners, you should be willing to offer them a change. After all, it is rather absurd to think of your educational FM, carrier current or cable station actually competing with the large progressive, classical, top 40, etc. stations. People tune to college stations because they want to hear something different, but all too often they find only a slight change. Sure, colleges have great (well, sometimes great) special programming and news. but it's pretty clear that most people favor a station for its music. So, if you're truly interested in serving (oh, how loosely media people use that word) a loyal audience, you should be willing to give them something different musically.

Most progressive rock stations also play a smattering of jazz, folk and an occasional soundtrack album—but classical or show music (with the exception of big hits) are usually taboo. Most classical stations play an occasional show tune, but never rock or jazz. (I'm excluding stations that play classical days and jazz nights, because for all intents and purposes, they act as two stations.) How can one reconcile the difference between these two types of stations? The first step is to try to overcome the prejudices they have against each other. As with all prejudices, it is usually a lack of understanding that has caused the enmity between the two musical camps. Many popular music buffs have never taken the time to really investigate "serious" music, and vice versa. That's where you come in. You can help people discover what different types of music are about, and how much they have in common by programming them together on the radio.

If you're truly objective, you'll find there are actually only two types of music-good and bad. Style becomes irrelevant if you program by considering quality, mood, appropriateness in the set, etc. For example, Elton John, in writing his songs, often employs the same harmonic principals, and approaches the sophistication of Mendellsohn, Schumann, and Ravel at his most conservative. There is no reason you can't program works by popular composers right along with "serious" composers, as long as you take into account the way things will flow together. Since the good DJ's in any type of programming already know how to use good segues to keep programming flowing, the only thing left for them to do is to gain a working knowledge of all styles of music. It needn't take years of listening. Just begin to think about each

show as a learning experience for you and your audience together, and try to balance the content between all styles of music.

I truly believe that if you are thoughtful about how you program, you can use songs, movements, solos, or suites from any area of music and open up a whole new world for people who wouldn't normally listen to some music because they **thought** they wouldn't like it. Here's how it works: An avid classical listener tunes in to your station and catches "Pavane for a Dead Princess" by Ravel. When this relatively short piece is over, the announcer follows with "And I Love Her" by The Beatles, which has a similar musical phrase at the beginning. Rather than turn the dial, he continues to listen, and finds that he actually **does** like the Beatles, after years of claiming they weren't really composers. The reason he continues to listen is because you've played a composition he likes and therefore he trusts your judgement. It works the same way in reverse for a pop listener who is tuned in on the classical piece.

As you can see, all it takes is an open mind, a bit of courage, and a willingness to learn. Try to avoid the pitfall of programming mostly one type of music, and salting it with other selections here and there. If you reallly put some thought into it, you can start a true revolution in radio. After all, progressive radio didn't start with hundreds of stations playing album cuts, and getting an immediate listenership of thousands of 18-25 years olds. It happened gradually, and had to start with one station taking the plunge. Here's your chance-if you throw it away, you only have yourself to bame if you find radio stagnating 5 years from now.

As promised, here's the objections and answers.

Here's how a college station should use ratings and demographics. Gather together all your rating books, demographic charts, age and time breakdowns into one large pile. Now burn them, recycle them, or send them to the dog pound for use as litter paper. Ratings were invented by salesmen in order to convince soap manufactureres to invest in intangible air time. College stations are allowed on the air in order to do a service to their listeners. You have no business relying on such sales tactics. Strive to be an alternative, not an imitator. Besides, how can you compare programming no one has heard yet with programming that is all over the airwaves? Give someone a taste of something good, and they'll ask for more. Don't give them a taste, and they'll ask for what they're used to.

On the contrary, it will make you invaluable to any station. After working in a station like the one described, you will be able to fit into any type of format. This will make you flexible enough to apply to just about any station. In addition, you will have the added experience of inventing and promoting an entirely new way of doing things- skills that will set you apart from other applicants. And maybe eventually, you can start something new in commercial radio.

Not if you explain to the companies what you are doing. All of the major labels have subsidiaries that record classical, jazz, and other"special" types of music. These companies usually lose quite a bit of money on such releases. If you can show them you will help to popularize them in your area, they're sure to back you up. Progressive stations made recording of Scott Joplin's music a huge success merely by playing them with their usual music. Nonesuch was so overwhelmed by the response that they had to be given mouth-to-mouth resusciation by their parent company. Record companies would love you if you could cause more situations like that.

If you have any more questions or comments about such programming, feel free to write to me c/o the convention, and I'll be happy to answer. If one station in one college in the country trys this type of radio, it will be worth the effort I took to write this article. Let me know if you do, and I'll probably move to within listening distance of your station. It would be worth it to hear good, intelligent and creative radio once again.

(About the author: Mark Governor is a writer, critic, musician, radio announcer, and occasionally a deep thinker. When not engaged in such endeavors, he can usually be found disturbing the help at WUMB, Boston.)

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BILLY JOEL
THE STRANGER
including:
Everybody Has A Dream
Only The Good Die Young/She's Always A Woman
Movin' Out (Anthony's Song)/Vienna

Karla Bonoff
including:
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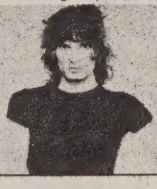
Home/Lose Again/I Can't Hold On
Isn't It Always Love

REX
Where Do We Go From Here?
including:
You're Never Too Old To Rock & Roll
Burn Your Bridges/Stealin' The Night Away
Running Wild/Do Me

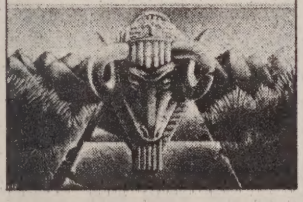


DR. FEELGOOD
SNEAKIN' SUSPICION
including:
Lucky Seven/Walking On The Edge
Nothin' Shakin' (But The Leaves On The Trees)
Time And The Devil/Lights Out

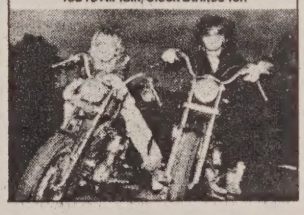
MEAT LOAF
Bat Out Of Hell
including:
Heaven Can Wait/For Crying Out Loud
Bat Out Of Hell/Paradise By The Dashboard Light
Two Out Of Three Ain't Bad

INTRODUCING
Sparks
including:
Over The Summer/Occupation
A Big Surprise/Forever Young/Goofing Off

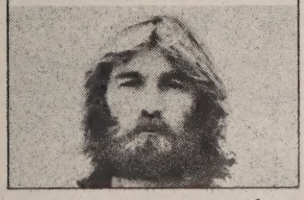
RAM JAM
including:
Black Betty/Keep Your Hands On The Wheel
Too Bad On Your Birthday/Let It All Out
All For The Love Of Rock N' Roll



Cheap Trick In Color
including:
I Want You To Want Me/Big Eyes
Oh Caroline/Southern Girls/Downed
You're All Talk/Clock Strikes Ten



DENNIS WILSON
PACIFIC OCEAN BLUE
including:
River Song/Moonshine
Friday Night/You And I/Rainbows



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COME GO WITH US
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Come Go With Me/Pasado
Elusive Lady/Wizzard Wuzzit/In The Pocket

Crawler
including:
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Stone Cold Sober/You Are My Saviour
Never Loved A Woman/You Got Money

PETER BAUMANN
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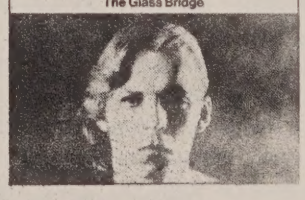
including:
Bicentennial Present/Romance/Phase By Phase
Meadow Of Infinity (Parts 1 & 2)
The Glass Bridge



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ENGINEERING FOR NON-ENGINEERS

By Charlie Ross

You're an engineer and you're sitting in the bathtub feeling sick. Or maybe you're in the shower, or some other awkward place in the bathroom, when a phone call comes in.

Someone answers the phone and calls out, It's Joe Deejay at the studio. He says it's an emergency."

An emergency. Oh, well. You've dealt with this kind of situation before. You go to the phone and the nervous announcer says, "I'm not getting anything out of the board."

"Uh, check the switch at the back right of the console. Make sure it's in the 'up' position."

"No, it's down...(click)...Hey! It's working now. What does that switch do?"

"It turns the console on."

"Oh."

It seems that engineers get a lot of calls which aren't usually quite as bad as the example I've given but are just as unnecessary. The solution is simple -- staff members should know more about the equipment they use.

Actually, this article is aimed at those people who **aren't** engineers. Everybody was in that position once, and with the high turnover in student radio staffs, many people are simply not as familiar as they should be with their equipment.

It is the responsibility of the management of the station to train it's staff. However, the people doing the training usually aren't engineers and don't always touch upon everything they should. This article will discuss a few things with which each broadcaster should make him or herself familiar -- whether or not the management offers some training.

To start, everybody should know how to turn everything on and off. This sounds simple, but you might be suprised to find out how often this is skipped over when new members are shown the studio.

Some things **shouldn't** be turned off (unless they start emitting smoke). Typically these things would be the consoles, audio processing equipment, EBS equipment, preamps, distribution amps, etc. These devices are designed to remain on twenty-four hours a day. In fact, turning them on and off will actually **hurt** them in the long run. Some "customer" devices should be shut off, and you may want to shut off cart machines rather that leaving them on for long periods unattended (although it won't hurt them).

Another important point is our Basic Rule Number One: Treat every piece of equipment with tender, loving care. No matter how strong a piece of equipment is, it won't take too much abuse. Some specific examples are:

1. Never be "heavy-handed" on the pots, or turn them too hard. Remember that they are controls, not armrests. The pots on some consoles aren't that strong, and you may end up with pots that sound "scratchy" on the air, or that have a 360 degree rotation. Durability-wise, step-faders are the best because they are strong, easy to clean, and the moving contacts are metal-to-metal.

2. When lifting the tone arms, lift from **underneath**. This way, if your hand slips, the arm will fall on is own. If your hand were on top, it could force the arm down violently, doing much more damage to the stylus and record.

3. Don't "pin" modulation meters. It can bend the needles and the accompanying high levels will cause distortion.

4. Don't be rough, throw objects, or "horse around" in the studio. It's easy to knock something out of commission without meaning to.

Each piece of equipment has its own set of problems. One of the most common trouble spots are the cart machines. One reason is that people jam in carts rather than putting them in gently.

In any event, when a cart machine gives you trouble, and assuming that the machine is plugged in, turned on, and connected properly (you can hear **something**), the first place to check is the cart itself. A bad cart can cause faint or distorted sound (bad pressure pads), speed problems (wound too tight, or metal rod slipped out of position), or can just not turn at all (broken splice, or jammed hub).

Unless the machine is "eating" the carts, try another one to check it out. If a bad cart is found, it should immediately be taken out of the air rack. Don't put it back -- someone else will have the same problems with it, and will end up being very embarrassed on the air.

If your station has a limiter, compresssor, automatic gain control (AGC), or something similar in the program line, you should be aware of it, as these devices have their own set of problems and funny little things they do to your audio signal.

These devices control the volume of the program in one way or another, either by not allowing it to go over a certain point, by compressing the dynamic range (the amount the volume changes between "soft" and "loud" sounds), automatically increasing or decreasing the gain, or by some combination of these.

In any event, do not change the settings on the equipment without consulting the engineer. That can cause all sorts of undesirable effects; overmodulation, distortion, louder background noise, and more.

One adjustment that the station **may** want to change for some programs (after talking to the engineer about the idea) is a setting some units have for ignoring signals below a certain level. Compressors may have a tendency to "suck up" background noise, and during noisy broadcasts (such as may remotes) this can be adjusted so that the level of background noise will be kept low, but the announcers' voice will be processed.

If your station has one of these devices, find out **all** about it--as it will effect everything you put out. It's a good idea to listen off the air and compare that to the board's monitor circuit (which is unprocessed).

So you've been taught how to use the equipment and are going on the air. Once you're on, check the air monitor in the beginning and periodically throughout your shift (or, listen to the signal continuously, if possible). In this way you know that you **are** on the air, and you know the transmitter hasn't decided to play games.

Finally, when something **does** go wrong, try to find out as much as possible before calling the engineer. For

an example, say you go on the air and you can't hear anything from the air monitor, but the board monitor is working fine.

1. Check to see that the tuner is turned on, set to the right frequency, and connected to the monitor amp.

2. See if you can hear the carrier wave. If not, and if the tuner is working, check that the transmitter is on and working properly.

3. Check to see if the transmitter is receiving modulation. If not, check that nothing is plugged into the program line jacks in the patch field, and that all processing equipment is turned on.

The chances are that just checking these things would point out the problem. If not, when you get the engineer out of the bathroom (which always seems to happen) at least you'll be able to help him or her solve the problem a little faster.

(About the Author: Charlie Ross is the chief engineer of WSRB, Walpole, Ma., and is a communications major at Boston University.

JOB MARKET GETTING TIGHTER?

If the broadcasting job market appears to be tighter than usual out there, it's because there is good reason for it...more trained people. The National Association of Broadcaster's fourteenth survey of American Colleges and Universities report that over 228 four-year schools and over 62 junior or community colleges offer a major in, or course work in, broadcasting.

More than 17,000 junior and senior students are majoring in broadcasting, a jump or more than 5000 students reported from the previous year's survey. The number of schools offering undergraduate degree programs also increased from 180 to 205 schools.

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BROADCASTERS: BEWARE THE NEW LAWS

by Pat Riccio Monteith

Two issues should be of particular interest to college broadcasters over the next few months: the new copyright laws and the Federal Communications Commission notice of proposed rolemaking, Docket 20817. In the near future, the copyright may be the hardest hitting since Congress has now given non-commercial broadcasters and their non-profit program producers for music use, a compulsory license. What does this mean? It means that non-commercial broadcasters will soon have to pay a statuarory blanket rate to the music licensors (BMI, ASCAP, etc.) which will last through December 31, 1982, when the whole proceeding will be repeated. This statuatory rate has not yet been set though. The whole job is being turned over to a new Copyright Royalty Tribunal consisting of Presidential-appointed five commissioners (which have not yet been appointed). It's not that catastrophic however, since there will be a 120 day period when public broadcasters and music licensors are invited to reach voluntary agreement on a rate, terms and distribution of royalty. Any interested party can become involved. Carrier currents and closed circuit systems are not affected by this.

One other thing on this issue however... Live campus rock concerts also lose exemption from liability if performers or producers or promoters are paid. BMI is already cracking down hard in Massachusetts.

The other issue college broadcasters in particular should keep in front of is Docket 20817 on the matter of: "An inquiry relating to the Commission's Radio Licensing program." On June 7, 1976 a notice of inquiry solicited comments on the following:

a) Should the service or maintenance operator requirements in the various radio service be retained?
b) If the service operator requirements are retained, to what degree should the operator be held responsible for the technical performance of the transmitting equipment which he installs, services, and maintains?
c) Should operators holding a Restricted Radiotelephone Operator Permit (or non-licensed persons if Section 318 of the Communications Act is revised at a later date) be permitted to perform routine operating duties at the various classes of Broadcast stations?
d) Are the Commission's current radio operator examinations producing technically qualified operators?
e) Should an operator be required to obtain practical experience under a "beginner" class license prior to the issuance of a "regular" license?
f) Should the Commission consider issuing a basic operator/technician license with optional specialized endorsements?
g) Should operator licenses be issued for the lifetime of the holder or if periodic renewal is continued to be required, should the applicant be required to demonstrate a minimum period of service or be required to take a renewal examination?

If the proposed licensing structure goes through, it would compare with the existing structure in this way:

PROPOSED	EXISTING
Television Broadcast Technician License	Radiotelephone First Class Operator License
Radio Broadcast Technician License	Radiotelephone First Class Operator License
Radiotelephone Technician License	Radiotelephone Second Class Operator
Limited Radiotelephone Operator Permit	Radiotelephone Third Class Operator Permit
Deleted	Radiotelehone Third Class Operator Permit Endorsed for Broadcast Station Operation
Deleted	Provisional Radio Operator Certificate for a Radiotelephone Third Class Operator Permit Endorsed for Broadcast Station Operation
Restricted Radiotelephone Operator Permit	Restricted Radiotelephone Operator Permit

The one thing that stands out is the split on the First class license to a radio or TV classification. As far as examination requirements are concerned, the limited radiotelephone operator permit would combine the present **elements 1 and 2** into a new **element 1** and a new element would be created for the television broadcast technician license. Unfortunately, unless extended, the comment date of October 3, 1977 will probably have passed before you read this, so keep your ears open for the new proposed rules.

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For more information on A&M music, contact: Bob Frymire, National College Director, A&M Records • 1416 N. La Brea Ave. • Hollywood, Ca. 90028 • (213) 469-2411 or your local college representative.

Be sure and see Chris De Burgh in concert, Saturday night, October 15.

MINIMIZING THE YEARLY HORROR OF STAFF TURNOVER

by Bob Pelzel

One of the problems continually facing college stations is the annual turnover of many staff and management positions. Quite often a large percentage of department heads will acquire an expertise for doing their particular job, only to leave the station at the end of the academic year. Far more often than not, their experience leaves with them, giving the succeeding department head little direction in doing the job. This lack of communication results in much time being spent each year starting from scratch rather than continuing from the level established the year before and advancing departmental activities.

Although this difficulty will always exist on the college level, there are several possible ways to minimize repeated efforts year after year. By expending some effort and thought on a one-time basis, systems can be initiated which will aid in year to year continuity.

One of the ways to minimize yearly work repetition is to utilize a system of advance officer selection. Selecting the next academic year's officers in early spring of the proceeding year offers the new people a chance to work with the outgoing officers to directly pick up some operational hints, to formulate questions, and to possibly devise new departmental programs. This advance training period is also useful to indicate whether or not the new officer will be of the necessary competence and diligence levels to successfully undertake the job.

The issue is how officer selections are made has a significant impact on year to year continuity. Two of the main criteria for the people who select the officers are accountability in future years, and a thorough grasp of station history and goals.

Some stations have dealt with the management selection process by having a General Manager appointed by the stations "governing board," which is usually made up of 3 to 10 people on the faculty and/or administrative level. This process insures accountability—the selectors will be around the station in future years and realize the long term responsibility for the consequences of a poor choice. Also, most board members have a good understanding of overall station goals, and are able to judge whether a candidate for Manager has a similar understanding. Once the manager has been appointed, he/she is responsible for choosing a staff he/she thinks will work well together to advance the station. Accountability is present here also—if the manager makes poor selections and the station suffers, the responsibility is apparent. An added advantage to a system of this type is that department directors who are not doing their jobs properly may be replaced at any time. An inadequate director is not cemented to the position for a "term of office" until the next election.

Some stations handle the process of choosing officers by elections. This method operates under the assumption that station staff members are involved in the behind-the-scene operations of the station enough to have a good idea of what each management position entails, as well as the qualifications and compatability of each candidate. This assumption is very seldom correct. Most station staff people are involved in one or two departments (say, News and Public Affairs, or Music and Programming) and have little interest in or knowledge of other departments' workings. Another oft-found problem is that the elections in college stations tend to focus around personality and politics rather than around overall station welfare and continuity. Elections in college stations as a rule tend to be detrimental to overall station advancement and cohesion.

One method that has been found to be quite helpful in aiding station continuity is to have all department heads keep daily time sheets. The slant desired on these sheets is informational—the sheets should indicate the many varied activities of the officers, should give the approximate time necessary to perform the tasks, and should mention any specific names or contact necessary for the tasks. Saving the sheets for each director for a significant time period can be very useful. New department directors can review the activities of the previous directors in order to obtain a better idea of duty and time requirements. The sheets also give the General Manager an overview of departmental activities, from which to make suggestions for future endeavors.

Another method for continuity utilized by many stations is to have each director outline a "guide" for work in the department. If structured properly, these guides can be exceedingly helpful. Ideas for specific tasks as well as overall departmental objectives and possible future activities can be specified to aid the incoming director.

One helpful aspect often missing from guides of the above type is a section on interaction with other station departments. For example, when the Sports Director arranges to broadcast a school football game, he/she should contact the Program Director to insure no conflict with previously scheduled special broadcasts, the Publicity Director to have a press release for the school paper and other media, the Chief Engineer to arrange all necessary equipment requirements, the Production Director to produce carts for advance on-air promotion, the Traffic Director to have the event entered in the program log, and the Business Manager to obtain financial underwriting for the game. On a volunteer staff, one of the major factors necessary to avoid duplication or conflict of efforts is efficient interdepartmental communications. Station officers should realize that an integral part of their jobs is to effectively interact with other department heads.

Some stations have found that departmental co-ordination can be greatly helped by holding weekly management meetings. During these sessions, the General Manager can inform all directors of station

developments, problems and activities. This info can be followed by each department head speaking about recent projects of that department, as well as future plans and objectives. In these meetings, each director can obtain a better idea of how he/she will expect to co-ordinate with other directors in the near future. For example, if the Business Manager reports that a contract was just signed for on-air underwriting, the Traffic Director can expect to add the underwriting announcement to the Program log, and the Production Director can schedule a time to produce a cart of the announcement.

Thus, although college radio is often faced with continuity problems caused by management turnover and lack of departmental communication, there are several methods for minimizing work duplication each year and aiding long term station cohesion. The overall result of such cohesion is a more successful station which works more efficiently within itself and is able to advance from year to year in expanding all departmental activities.

(About the author: Bob Pelzel is General Manager at KALX Radio, University of California at Berkeley)

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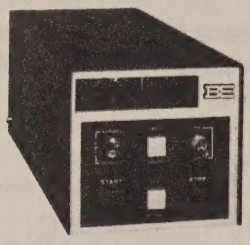

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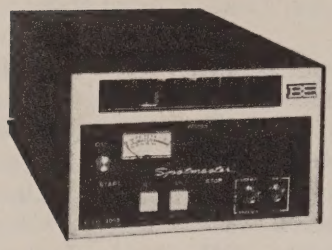

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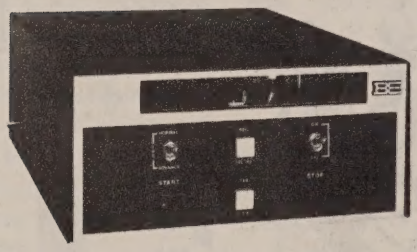

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THE VIEW FROM OVER HERE
How a "Small" Label Views Big Business

(The following is an interview with Jack Kreisberg, FM Sales Manager of Buddah Records. Mr. Kreisberg spoke with Nancy Aquinde and Mark Governor at length about the record business, college radio, and the specific differences between the giant record company conglomerates and smaller companies like Buddah. A very open and honest person, Mr. Kreisberg had a great deal of information and opinions that were sometimes controversial, and always interesting and revealing.)

Q: Buddah is considered a small label, yet it's national. So what do you mean by "small" and how do you do things differently than say, a larger label like Columbia?

What I'm saying by "small label" is, as far as artists are concerned, we have a small roster of artists. We don't have the "machinery" that for example Columbia has. The difference is, first of all, Columbia has its own sales force—they're selling their own product—they have destiny over their own product. We (Buddah) are selling through a distributor. That means we're selling through an outfit that sells our records but we don't own it. We just give them the goods and they're selling it. So we have to rely on them—that they can lay the records out where they're needed—that they believe in the product. At this point our records are distributed by RCA, which is a major distributor, but they're just a sales force. We (Buddah) have to create an excitement, a promotion. We have to get airplay, we have to get the PR, we have to record the acts. If you're talking about recording an average LP, it'll cost you about 50 grand. Now, I'm not saying that that's standard, there's some LP's that might cost 10 grand. I think that a lot of artists are taking advantage of the situation—that they can go to the studio and take their time doing this or that, and going back and mix, and remix, cut and overdub...whatever. And it's really getting out of control—I mean there are some records that have been produced for the cost of 250 grand. We're a smaller label—we have a smaller roster—and we don't have that kind of money to back us up. Therefore what we are putting out is a thing we believe in 100 per cent. However we have to relay it back to the public and convince them to believe it—to believe in the product.

So you have a couple of established names on the label that are carrying the label, then our main responsibility is breaking new artists. But it's much, much harder on a small scale because—if Columbia Records for instance has a branch here in Boston, they'd have a guy that would handle AM top 40 promotion, they'd have a guy who'd handle the FM promotion, then there'd be a college rep, then there's a R and B guy—then all of a sudden here you've got four guys. At this point we don't have a guy in Boston, we have somebody who handles the Northeast, that includes Boston. That means the guy's got to get around, and sometimes maybe he can't be in all those places.

Q:Does this affect the albums in terms of artists, styles of music you record, you know, the product in general?

We are more R&B oriented. We're trying to expand back in the top R 'n R so to speak. What happened was that we lost a couple of acts that were attractive to the FM oriented market. The last one that we really launched was the Charlie Daniels Band—Kamasutra. He left for a bigger label because he had a better offer and his contract had run out. He said something like.."hey - my agent so and so..and so many dollars I can make..so let's move along." That happened. That happens a lot. So relationships, careers are so fast. I mean, as an artist you can be popular today and tomorrow - your're down and out. So at a given time you have to think about how much you can make as fast as you can make it and get out instead of dragging along. I mean I haven't heard anyone say to me ", I'm not gonna take 500 grand from Columbia, I'm gonna go for 50 grand with Budda." That doesn't happen! Nobody says "hey Jack, I like you, I'm gonna go with you--50 grand is enough for me." "Hey Jack, you're a nice guy, but I'll go with Columbia" - that's the case in a lot of situations.

Q. With a group like that, airplay seems to have a lot to do with sales. But you mentioned before the interview that FM, especially has changed that. How?

People first of all..the announcers...the system, the way they play the records. How many times has this happened - you're in your car, you hear a 3-set programming, you get to your house, the last record still playing. What? Are you gonna sit in the parking lot for 10 minutes to find out who the guy was singing record number two? They don't introduce song-by-song; they play a chain of 3 records at a time and sometimes you get to your destination - you gotta get out of the car - you ain't gonna sit there and so, you don't find out who it was that sang record number two. Then maybe you'll get to hear the song again, maybe you won't. It's a major problem. Second of all airplay alone doesn't sell records because the group's got to be visible as far as all the consumer print magazines. I'm talking about the small mags like **Rock Around the World, Circus**...whatever. I don't consider **Rolling Stone** as a music paper anymore. It's not. It's...uh, trash. For whoever's interested in whatever it is...let's not pretend...And I had a big confrontation with them at the NARM Convention because I said to them...I said...you just monopolize on the music business, and you've got the record companies blind. But you don't fool too many people because there's a lot of people realizing that you're not really a music paper. The reviews are 6 months old. Most of the advertising dollars come from the music industry. Unless you're talking about **Circus** or **Crawdaddy** or **Cream,** you don't really have a well established weekly or

bi-weekly music paper as they have in England like **Melodie Maker** or **New Music Express.** That is just "music," either Jazz, Blues, R&B, R'nR, Folk. There's no such thing today, every town has its own local thing going. And it's very good. It's very informative for what's happening in your immediate area. But I don't think there's one good national music paper per se. Because first of all, we're talking now about deadlines, reviews - most of them are operating three months ahead, so the guys today are working on a September first release of this magazine. Obviously you don't have the impact, everything's a little bit out of shape. And then they talk about the 10 favorites and there's very little place for introducing new groups and new artists.

Q. How about colleges? They are usually open to new artists and records, right?

I've worked with college radio, and when I used to manage record stores I worked with them. Unfortunately the college staff that are booking groups for concerts are not the same people who are running the radio stations. That's always a conflict. A group is booked and then you hear, "hey, why did they bring this group, nobody likes them." And the radio people have their own favorites - I mean this guy wants to see the Strawbs and this guy books Blue Oyster Cult. So, I mean it's a fact. It's happening in every college in the country, the conflict between the radio people and the people who are booking the concerts. The mistake is having two groups of people; everything should be under one umbrella.

The second thing is that a lot of times there's no control of what's getting played at the station. I'm talking generally - I'm not picking on any specific station, but I get playlists and I write stations and I talk to guys at the stations. Some of the playlists are listed in alphabetical order by labels: A&M, Buddah, you know. So you find your label on the playlist, it makes you feel good. All right you're on the playlist, but you don't know that the album was actually played, how many times it was played - did the people get into it - did they hate it, and there's no way to do it. There are a couple of stations that I've seen doing retail research. They've gone out and contacted three record stores in the vicinity of the college, they give you a break down on the record they're playing. The list is well organized, you can cross it over--some stores **are** selling it--some stores are not--some stores don't have it. So it's for your information to know "hey whoever sells your records didn't put your record in that particular store." Or maybe the store doesn't pay the bill and that's why they don't have it. There's a lot of mechanical things involved in why records aren't in certain stores. Or why they're not getting there. But it's good service for us because it's informative.

Now the college stations aren't in competition with anybody in the market. They don't have ratings to worry about, they don't have commercials to worry about. They don't have dollars and cents to worry about. But...they're not as idealistic as...They like to...play big-time FM...ok? And big time FM you can't play and still have the support of the smaller labels. Because as I mentioned to you on the phone, for a mailing to 600 colleges, between the cost of the record and shipping, it averages $1.50 per record. Then a lot of people request duplicates or you hear "Oh, it got lost," or "We never got it"—Somebody took it home. Depending on what kind of mailings you do, we're talking about between 10 and 15 grand a year—and it's just service.

Q:Then you're disappointed with college radio's response. How does this affect their record service?

With the playlists that I'm getting and the people I talk to in college stations—if somebody wants something that they are aware that we have, they're more than welcome to get it. I'm just not gonna do a blind mailing on a record I'm putting out. Because if I'm putting out the new Gladys Knight and the Pips LP, and I'm gonna send it to 600 FM stations—maybe 100 of them have an R and B show—that means two hours a week—and they have 22 records on a playlist...I don't know why people are going to college...you can't possibly play 22 cuts in 2 hours..ya know, between news and whatever—it just doesn't happen. So I don't know who thinks who is stupid. But all it takes is you take your playlist and if the station is operating 24 hours a day, you add your playlist and you take one out on an average of 3-4 minutes and you multiply to the number of LP's on the playlist and here you go, and you find out there's about 9 days in a week. According to them they're playing it, but when and how, we don't know. So it's up to the individual as to what they're making of that particular station. Now, I never refuse...most of the playlists I'm getting and there's an R and B show...whatever...if they would ask me and they say to me, most of them, and who I've talked to on the phone I said look if you see something that we put out when you send your playlist send a note to me that you would like to have this and this and this, and you'll have it. There's no problem. But what happens is I eliminate spending $15,000 opposed to sending 150 LP's on the Release.

Q: Has a college station ever broken a record for Buddah?

I don't know, I haven't been with Buddah that long to tell. I think Charlie Daniels was definitely getting a lot of attention before "Fire on the Mountain" out of the college stations...but at that time we had the College Department. If the college station did the proper job and took a couple of records that they felt good about and started rotating them on a regular basis and would contact the stores to find out if the record were in the stores and whether people were getting calls...Now I'm not talking about carriers, I'm talking, you know, a thousand watts, or whatever—3 watts, 4 watts, depending how many people you're reaching out of

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school, you know, who might be tuning in the station. Then it'll give you a better picture—are you effective or aren't you effective? Coz everyone goes in and plays the radio, that's no big deal—that's no big deal if you feel that you're progressive, if you want to call it that and you feel that you're going purely on the artistic, that point of view and value, then there's purpose; but how do you know what you're doing people like, you know, you don't have the ratings obviously so you don't know if you're doing well or not. You don't know if people are listening or not listening. But if you work with some stores around and you tell them what you're doing and maybe they can tie in a little promotional or whatever that the record's gonna be visible in the store on account of you playing it then you know your work is effective. Otherwise how could you tell that it is effective? There are records that broke through, through college FM. There are a lot of college FM stations that are operating on a large scale—covering a lot of territories and they're doing service that the stations, the major FM stations aren't doing. But again, they don't know if they're effective. They're trying to play big time Rock also—when they should be (no, they should do whatever they're doing)—but they should just playing Boston or Frampton, okay, and one week it was number 10 and the other week it was number 12, I don't have to call the college station in Pittsfield to find out or to get a playlist from them to find out if that's what's happening. It doesn't help me at all, I know that's a fact. I wanna know if they're playing our Record and if people are calling up, and if the stores are selling any--that means something to me...

Q: Then how do you feel generally about the market?

You see, today there's no leaders anymore in this business. Everyone is a follower, everyone is watching what the other is doing. Everything's gotten so computerized with people calling stations, "do you play this record?"—What kind of feedback are you getting on this record—you're talking about different markets and the response might be completely different from one market to another. I managed three stores in New Jersey—one was 10,000 sq. ft., the other was 9,000 sq. ft. and the third was 8,500 sq. ft. all approximately within a 25 mile radius of each other. Three different markets. I sold in one store-a very strong MOR, one strong Jazz and Classical oriented. I guess people in the area were more than average intelligence and they were more into jazz and classical. In the other one it was the average store selling R'nR and one store was totally, I mean they sold a lot of rock products but surprisingly the volume on MOR, you know, the Sinatra and Conniffs, it was like an MOR Rock n Roll store. That's the volume that they did, you could put 200 Frank Sinatra records and they flew out the same day.

So how can you campare notes with a guy—if you're gonna play a record or not. You have to test it in your own market and see if you give the people a chance to listen to it if you don't then forget about it. Why does it have to take three LPs to establish a group when in most cases the first LP is better than the other two. You have a lot of bands not established and I think it's basically because of the ignorance of the people who are controlling the situation and they're—they have a good feeling that they have a good product here but won't come out and really support it.

Q: Does ratings have something to do with that?

Ratings, statistics, they mean nothing. (Because the thing is this—right now top ratings are what the ratings people are concerned about as far as the consumer market goes.) People are considering, the Industry's considering I would say, the group age of 19-34 as the dollar spending consumer. Which is bull because the people who are over 30 who have children—that's where the money is spent. So the people—as far as buying records—we're talking about the younger—the teens between, I would say 15-18 or 15-20, as opposed to 19-34. Maybe they're on a higher earnings point. but people don't take into consideration that people who don't earn are spending more money than the people who earn, because the people who earn are spending it on the children. And the parent is not going to worry if he has one album or not but the kid could care less if he doesn't have a pair of sandals. He wants to buy the record. That's what he wants and that's what he gets.

This is a big mistake. From what I understand they are trying to change the ratings a little bit. But I doubt if there's gonna be any real effect. It's getting too mechanical.

Q: It Works in reverse too. Don't the ratings affect what people buy?

People buying records—they always listen to one record and they hate it and they say "why should I buy the LP for one song?" and you tell them well, there's twelve songs, play them all twenty times and they'll all be hits, but they don't wanna hear that, they wanna buy the hits, so here you go again...People are all getting into music, there are very few people who, walking into a music store come up and say "hey, that looks interesting." People are less adventurous. I think at the beginning of the 70's people were more open to new things and experiments and everything else. People would walk in on purpose to take a look in miscellaneous departments to find out all the obscure things because for them it was, uh, hey I'll get into this and hey, ya know, if they really happen I'll be cool, 'coz, I discovered it. It was kind of a personal thing, ya know. Hey I know about this group and whatever. Today it's not happening anymore, it's less and less and less. People buying are spending the dollars for a sure shot and they want to go with what they're familiar with or what they've heard on the radio 50 thousand times and was shoved down their throat.

Q: I guess both radio stations and listening audience aren't quite as adventurous.

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That's the point. That's why it's getting tougher and tougher and more expensive to break new acts. That's why a lot of big groups like Atlanta Rhythm Section should have been a super star, a superstar just as good as any band out there making money. They're big, but not really super stars. That's why Supertramp's not super stars. That's why the Strawbs aren't as big as they should be. And a lot of other groups, I mean, I can name you a lot of bands, a lot of bands that should have been bigger. I think if the people were really aware of the groups and the groups had more exposure I think they could have been just as popular. With no, uh, when I used to be in the stores I used to throw records on turntables and people used to come up and say "that sounds great, let me go and get it." And they didn't care who the group was and who the artist was or what record company it was or whatever. They liked what they heard and they picked it up and that was the end of it. And they bought it and told their friends about it. It's not really happening today, I don't—I can't put my finger on why. I think it's less exposure on radio stations, radio is tightening up. It's very expensive to tour, it's very expensive - uh, there's less and less places to play. There's less show case rooms in the country. And they are becoming some kind of a syndication too, because one guy, the guy from Paul's Mall talks to the guy in the Cellar and the guy in the Cellar talks to a guy in the Agora in Cleveland and the guy from the Agora talks to this guy wherever, ya know, and if one act had one bad night in a show case place, you know, then okay buddy, it's back to playing top 40 in the bar, because there's no place to work and it's very difficult today...

Q. In spite of the tight market you seem to be willing to take chanes.

If I'm going to go tomorrow and get a R 'n R band, okay. I won't have another R 'n R band (on that label) to compete with them. I won't have two R 'n R bands, just one. So in that area we have no competition. So we're going to go off with that particular one. I I decide that we watn to work it radio-wise six months, we'll have to work the damn thing six months. We'll keep servicing it and we'll call the stations again and again. And one guy, I mean, I can see them call 50 thousand times the same people, I can bug 'em forever, you know, nobody's gonna tell me to stop it or not - we own the group, we don't have any competition and we never say "Hey, forget this record next." We released four LP's in March, it was Gladys Knight, Norman Connors, Phyllia Hyman and Vitamin E -- three of them are still in the charts. We just now finished with singles of this album and we're going to a second single off this album. Point in case with Michael Henderson--he used to be a bass player and he played with Stevie Wonder for three years and then he woeked with Miles Davis for five years. He played with and headed a session with Norman Connors and he wrote "You are my starship" and he sang "You are my starship." He was available -- nobody grabbed him. We took him - his first LP sold over 300 thousand units. He didn't have a major hit but we worked the record for eight months. So we worked it for eight months as an NR. So as he didn't have a major hit but we released three singles. And every little airplay we got, we sold more albums. And that's the same way it's probably gonna happen with Phyllis Hyman. Phyllis' album is up to , I think, 85 thousand...

Q: Well, finally, do you have any advice for people interested in getting in to the record business?

A lot of people come and fill out applications and say, "How can I get into the record business?" and I say, "well, what did you do in college?" Well, they learned marketing, merchandising. Did they work at the radio station? No, they were too busy for that.

I think if you're really outgoing, and outspoken and you're in the radio station and you talk to the guys and you're not bashful and you enough noise and you send enough letters and you make enough noise and you're visible in your market and you have the amunition, I don't think, if you're just on campus, I don't think you have the ammo right now to come up, you know, bump any heads. But once you go public -- it's the best outlet. I mean there's a lot of great jocks that came straight out of college radio into - (not from AM or no place else, straight out of college radio) to FM stations. There's a lot of local promo guys who came out of local college radio. The big companies like Columbia, atlantic, they want to hire the Music Director or the Program Director or a guy who's been in a college in a certain market. He's got a name for himself and people say, "Yeah, the guy knows what he's doing" - he knows products, he knows this and that. When the time comes when they need a college rep, when they need the local promo guy or display guy or whatever. These are the people being picked out in most of the cases. It's a great outlet for somebody who wants to go into this business. But you can't lay back and wait for somebody to lay things on you. You have to become--it's like show business type of thing. You have to be visible. People have to see you doing things. People have to know you're programming programs. There's nothing wrong with calling Atlantic and saying "Hey, I want to run a special on Genesis. What can you provide for me?" When you do it you send a tape back -- there's nothing wrong with it. People like that, then all of a sudden you become cool for the record people. "This guy over there really is doing a good job"...and this and that. And when something comes up and you're free. It's these people who really come up with opportunites -- I think in most cases from what I know. There's a lot of people come up that way. A friend on mine Steve Leads came out of college in Syracuse. He has a brother named Harvey Leads - Harvey is covering New England for Columbia. He came out of College Radio. One guy is National Album guy for Atlantic, the other is a regional guy for Columbia -- young guys--they're working for big labels--they came out of college. Walter O'Brien -- Passport label manager right now and Jem Imports -- he came out of college

ELVIS

radio. This is the ticket -- it's there -- just what do you do with it? It's like somebody gives you something and you have to put the pieces together. Can you piece it together or can't you piece it together. It's the secret if you feel it should get exposure in that particular market or that it should be brought to the market, let the people know -- don't be bashful -- it doesn't cost anything -- I mean a letter, you know, I mean, I'm not saying Buddah Records per say, a lot of people would like to get straight and honest feedback, not from somebody who was hyping somebody.

A POCKET OF BROADCAST IRRESPONSIBILITY

By George Meier

The Radio Act of 1935 gives the FCC the power to allocate frequencies to those licensees it determines to be best able to serve the public. That assignment grows from the limited number of frequencies available. Of cours, the question of who can best serve the public is the great snag around which all FCC discussions ultimately resolve. In the end their decisions are nothing more than a guess and, at that, one which is predetermined by the kind of people who are appointed as commissioners.

In the logic pattern of commissioner types is the presumption that assigning a frequency to institutions of higher education automatically serves the public. It presumes highbrow programming and it presumes that college radio educates people in the ways of media.

We know better. A vast majority of college radio stations serve no public - not even a small one - they are not very highbrow and they fail to educate people in the ways of media. On the contrary, too often college radio stations produce bad radio while reinforcing bad habits, and producing people no better able to deal with media than the uneducated.

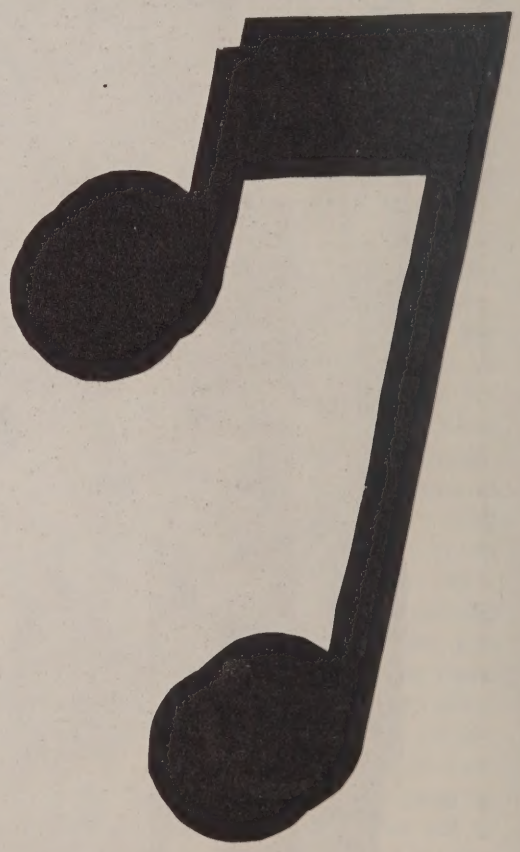
These realities are not the fault of the students, they are the responsibility of the licensee. The cry that "we have no money in our budget" is heard over and over again. Further, we know from the inadequacies noted above that the leadership - faculty advisors and such - are essentially incompetent to run a broadcast facility. In other words, it is a fact of life that schools, in general, do not adequately support the frequencies assigned to them. It is a clear case of neglect. And the kicker is that universities which neglect a public trust by lack of budgetary and personnel support should have their licenses yanked just as anyone else should. If limited frequencies should be assigned to those willing and able to serve, if not **the** public, at least, **a** public, then licensees should be required to live up to their promised responsibilities.

Is Harvard radio funded with a budget equivalent to the reported $200,000.00 Harvard Crimson budget? It's doubtful and the parallel at other schools is probably the same.

A school's radio station is often a step child, the license for which was gotten because it was available not because anyone cared about doing anything with frequency.

It's time to straighten up.

(about the Author: George Meier is editor of **Walrus** magazine.)



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COMMUNICATIONS AND
INFORMATION HANDLING

SOME LEGAL ASPECTS OF NEWS INVESTIGATING AND REPORTING

by Tom Hall

Talk show hosts, news reporters and newscasters always have to be aware that what they say might be considered a defamation of some person. News reporters also must be constantly aware that their search for information may condlict with the legal rights of private persons. By knowing their legal rights reporters can develop more complete documentation for their stories.

This sort of justifying introductory paragraph should lead to an article recapitulating the rules governing libel actions and the Freedom of Information statutes. But the articles offering this sort of information generally address the issues as if all reproters and talk hosts worked for sophisticated management in competitive markets.

Most people getting broadcasting jobs after graduation will find themselves, at first, in small markets in stations owned by small business management. In these situations just knowing their legal rights and obligations is not necessarily much help and can work against them if not tempered by other knowledge.

The small market station differs markedly in several respects from either educational stations or the major market stations most broadcasters hope someday to work for. Many of these stations are borderline financial operations. Frequently they lose money. Often they are the only game in town. Although signals from distant urban stations can sometimes be received, the local station is usually the only daily source for local news and sports.

Because they serve very limited populations most of the national advertising money by-passes these stations. Being extremely dependent on local accounts, management is very sensitive to feedback from local businessmen. Even when management might like to leave talk or newspeople unfettered it mjst consider the effect they can have on revenue. When a major advertiser tells a station owner or manager that a reporter's inquiries into that advertiser's business practices or political contributions are "unfair" or "overzealous", management is very likely to agree with advertiser. This will generally lead to instructions to the reporter to kill the story. If a reporter develops a pattern of antagonizing local businessmen he will find himself out of a job.

In a small market, the local government(s) is frequently made up of the more influential members of the business community and other important citizens. Their formal training in government administration is nil and that at last is more than the training of most of the staff in town offices. The police department will usually have no real training in the law that it is supposed to enforce. As station management people generally have a background in sales, the reproter who knows his rights under **Freedom of Information** statutes is likely to be about the only person in town who knows about those laws.

Two general rules about broadcast becomes libel instead of slander, and 2) Legal malice is required to make the broadcast of an untrue statement defamation. A third, and more important rule about broadcast defamation is not codified in any law or case book, It is that it is virtually impossible for an announcer, fired for something he says, to recover any sort of damages from station management. We will look at each of these rules seperately.

The distinciton between libel and slander (still quite clouded in some jurisdictions), is extent of publication. Generally the spoken word can't be heard (published) very far, so it is conisdered slander. Anything put down on paper had the potential for being seen by large numbers or readers and is therefore libel. However, these rules evolved before the days of broadcasting. a broadcast message generally has the potential for much greater "publication," (listnenership). than a handwritten note or even a small newspaper.

Courts have mostly taken the point of view that the spoken word, when broadcast, is very widely published and that this wide publication moves the broadcast-spoken-word into the scope of libel. As with other libels, broadcast libel is considered much more damaging. (potentially), than slander. Therefore the awards can be much greater in a libel action.

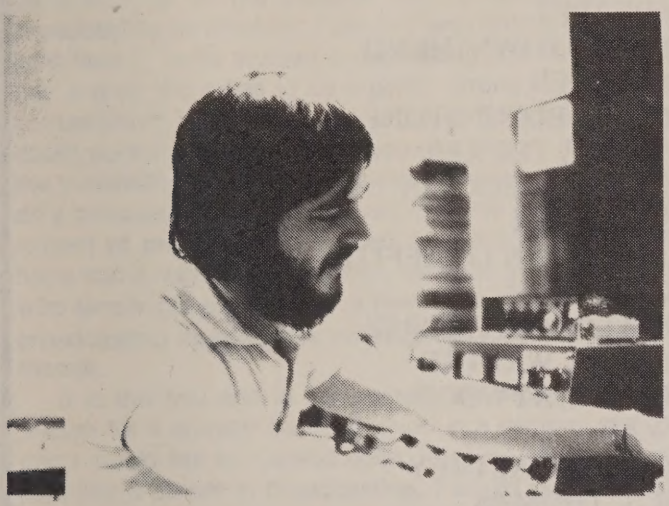
An announcer must have known or have had reason to know that a statement he broadcasted was false to make that statement libelous. This requirement is defined as legal malice. This sort of malice is entirely unlike the colloquial malice a reporter may feel for his landlord. The law recognizes the public need for access to a wide information base for the successful operation of democratic government. This need for information is seen as great enough to outweigh some private rights. Therefore false statements can be made about a person under certain circumstances. For a newsperson, this means that if he believes a statement to be true he can broadcast it.

However, an announcer has certain responsibilities for the things he broadcasts. Reporters and talk show hosts make a profession of dealing with information. They are therefore presumed to have better access to accurate information and ways of checking the accuracy of information than the average citizen. An announcer can't broadcast just any information he stumbles across.

The rule, stated above, is that a reporter must know or have reason to know a statement is untrue to make a broadcast of that statement libelous. But just imagine how much money lawyers make, (and situations pay), arguing that a reporter had no way of knowing he was broadcasting false information. Imagine how persuasively other lawyers try to argue that a reporter should have checked his facts just a little bit more carefully. With all those arguments being made and paid for, imagine how unenthusiastic management will be about retainging an announcer whose broadcast initiated the arguments. This brings us to rule three.

Management can fire just about anyone with impunity,

Because both the advertising community and the audience are critical to any small station's success, the logical excuse for letting anyone go is that he drew listener or advertiser complaints.



It is essentially impossible, except in remarkable cases, to prove affirmatively that an announcer's rights were in any way violated, regardless of why he was fired. The basic message here is that whether or not an announcer actually libels anyone, unless he has convinced management, in advance, to support him, the mere threat of a libel action may be ehough to cost him his job.

On the Freedom of Information front, a reporter must always bear in mind three things. He is likely to be one of the few people in a small market familiar with the access to data opened up by Freedom of Information statutes. Both of the other people familiar with the statutes will be high school students working on senior papers.

Further, the reporter is likely to meet with open, official hostility to his request for information under those statutes. Because of the close knitting of business and government communities in small towns, much of the government's business will be conducted informally and outside "normal" channels. This is a matter of convenience and ignorance but generally does not represent some glamorous conspiracy for a reporter to dig up.

This informal approach to government is frequently patently illegal but unobjectionable to a community. Having its improper aspects pointed out by an aggressive reporter can be deeply embarassing to the functionaries involved. They are likely, therefore, to use what influence they have with station management and with town workers to cut off a reporter's access to information.

A reporter's ability to uncover and report those relatively few instances where illegal operations are undertaken for the personal benefit of individuals rather than for simple administrative convenience, is dependent upon the ability of the reporter to get support for his research from management. If the story is good and out of the ordinary for the news department, management may see it as a good audience draw. Anything that draws listeners can be sold and will generally get supported.

But a reporter who continuously draws complaints from the local business and government leadership for reports on every little irregularity in town operation will get precious little support when he comes up with a real story. In fact if he has drawn enough complaints he will not be working in a position to develop real stories very long, (rule three, again).

Finally, a reporter has to remember that real life reporting is not like the reporting seen in TV dramas. A reporter has no right to invade the private property or life of a private citizen. Just like any other person, he can be held liable for assault, invasion of privacy, harassment, etc. And please remember that to be guilty of an assault, a reporter need not come into actual contact with the person he assaults.

Although public citizens such a politicians have less claim to privacy than most people, a reporter must respect the privacy even those people are entitled to.

When a reporter violates the rights of private persons in the course of his work, he involves his management in this case, since employers are generally responsible for the work-related wrongs of employees. Therefore the ubiquitous rule number three operates again. Management will question the utility of retaining any employee who draws too many complaints or lawsuit threats.

Behind all these conservative sounding legal caveats is a passionate desire to see much more investigative reporting and penetrating talk show programming in small markets. Behind them also is the experience in small town radio in California and New England. Small station management is very conservative, governed as much by fear as by principle.

One good lawsuit could knock many station owners right out business. With this reality continually in front of them, they are wary of taking a chance on any story or announcer with the potential to cause that suit.

A very small station outside of Boston is now being sued for more than market value of the station for a libel which allegedly happened three years ago. Although it seems clear that the station will win the suit it has already incurred enormous legal expenses in preparing its defense.

Management at this station now wishes it had never had the talk show on which the alleged libelous statement was made. It has no plans to do any talk shows in the foreseeable future even though they are generally profitable.

If you were the manager of this station, how would you respond to job applications from any of the college newspeople you now work with?

(About the Author: Tom Hall is a staff engineer at WMEX and a law student at Boston University.)

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PUBLIC RADIO AND STUDENT BROADCASTERS

by Norris Dyer

From my experience in student broadcasting, it is my opinion that is is very difficult and dangerous to generalize as to the reasons why students take up broadcasting as a hobby. I use the term hobby because, let's face it, most student broadcasting is done without pay and so there has to be a pretty strong interest and committment involved. Some student broadcasters no doubt pursue this activity because of a sincere interest in the possibility of an eventual career in radio while others do it because of interest in music or some other specific aspect of programming. A third segment, and I would hope that it may be the smallest, consists of egomaniacs who simply get off on hearing themselves on the air and broadcasting meaningless nothingness (chatter) to their friends.

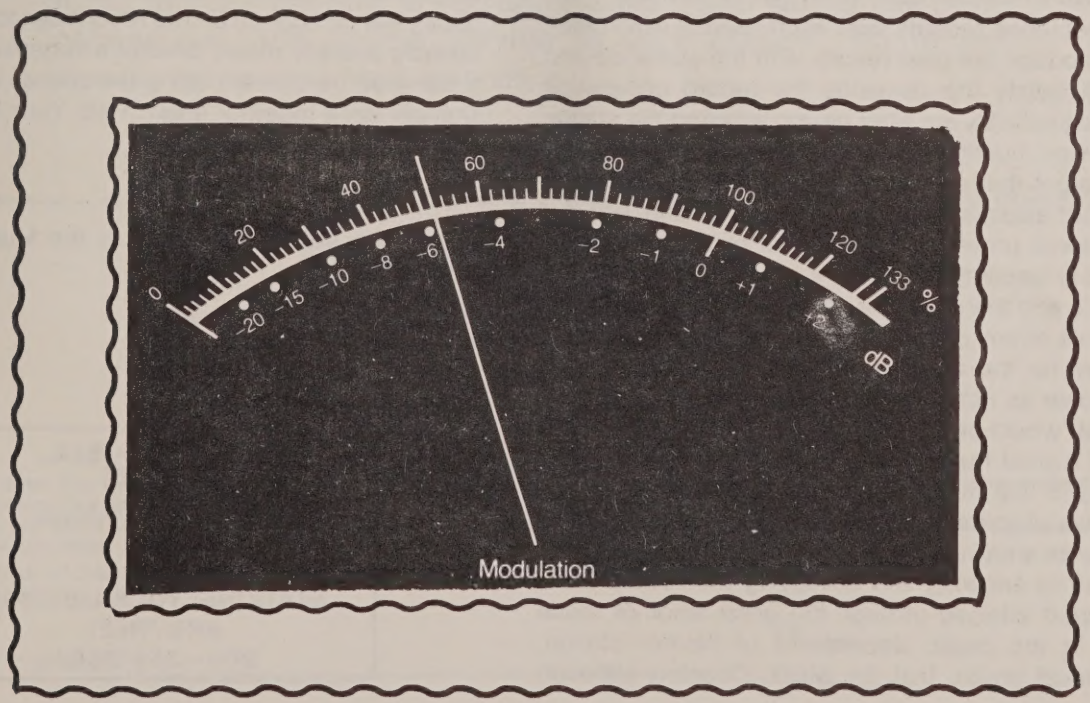
It is the first and in my opinion the most important reason for a student being involved in a campus station that I would like to expand upon. That is, an interest in pursuing a career in broadcasting. I would suspect that commercial radio is the most common goal but I would like to try and interest a few of you in thinking about a career in public radio, truly the last frontier of broadcasting.

Careers in public broadcasting are being pursued by a few college students for the first time. Prior to recently, public broadcasters have primarily been drop-outs, or drop-ins, from some other field. Many have entered public broadcasting without a real concept of what non-commercial broadcasting is all about and with the uncontrolled urges to use time-worn commercial concepts in the programming of public stations. This is happily a changing situation, albeit slowly changing. Public radio is actually developing an image in this country and an ever growing segment of our population is learning that public radio does have something to offer them them that cannot be found in the virtual wasteland of commercial broadcasting.

If you are a good and devoted capitalist, then commercial broadcasting will probably be a happy haven for you. After all, you will only have the profit motive and the endless rating games to guide your endeavors. Taste and creativity almost by definition will go by the boards as your station, as do most of the print media, seeks to appeal to large audiences by searching after the common denominator. Many appear to get considerate job satisfaction in these situations. I wonder how.

All of the preceeding is an admittedly non-too-subtle attempt to convince at least some of the participants in this year's National Student Broadcasters Convention to consider careers in public broadcasting. Positions in this field afford the opportunity to try new things, communicate with a truly exciting and aware audience and above all have the satisfaction of working in a media position that has the potential to strive for excellence simply for the sake of high standards and the advantages gleened from such a search. Public radio needs a few more good people and I hope that several may be among those of you meeting in Boston this week...I wish you all a productive conference and invite you to visit our station if you happen to be travelling in the Knoxville area.

(About the Author: Norris Dryer is Program Director at WUOT FM, The University of Tennessee in Knoxville.)



FROM THE INSIDE

by Chris Holt

During my years as Music Director here at WUMB, both through my discussions at college radio conventions with other college radio music directors and through my own personal experience, I have found that the greatest difficulties an M.D. must face lie not outside among record company promotion staff and record distributors, but rather right at home in his/her station's announcing staff. This is not to say that record company relations are not diffcult. Indeed, it takes great effort and a lot of time for an M.D., especially a new one, to discover just how many record companies there are existing and who to contact in order to receive service. It takes months, in fact years sometimes, just to get acknowledgement of any sort from some companies; however after a while service begins and contacts become better and more responsive, and if a music director can achieve and maintain sending out an informative and accurate playlist on a regular basis and establish telephone contact, he/she will continue to add companies to the list of those which service his/her station.

In the beginning of this process, when a station is receiving records from only a handful of companies his job is rather easy, his playlist will consist only of records from the few companies and he will continue in his pursuit of service from the others. But what does on do when 20 or 25 companies are servicing his station? He/She must then try to maintain some sort of a balance of his/her playlist ensuring that no one or two companies totally dominate, which would of course make those two promotion people happy at the expense of alienating the other 18 or so representatives of the other labels. This is when a music director really has to do a job. They must select those records from each release which they feel will produce the best results with the audience and which will satisfy the demands the record companies make, and justifiably so, after having supplied the station with perhaps hundreds of dollars worth of LPs. We mustn't forget that at the bottom line money generated from record sales is what the company is after and if a station cannot prove its worth in that regard, its record service is in jeopardy. That is, if a station is receiving but not playing and therefore not contributing to the sales of any records on any particular label it is simply not a sound investment for the company to continue service and it should come as not surprise if service were to discontinue. That would be a music director's nightmare and it would be a great frustration to see all the effort made on his part and that made by the promotion corps of the record label all go for naught.

This is an area in which an announcer can be of great assistance in ensuring and solidifying the record company rapport attained through the great labor of those working in the music department of his/her station. He/She must realize that the Music Director, although they may not be a musical genius nor particularly well-versed in all of the different areas of music, has been appointed or elected to that position and therefore must have a reasonable goal as to the sound or format which the station wishes to produce.

Even if such a goal is not all clearly determined his secondary goal of building a record library which will be useful to his station regardless of format changes which may occur over a few years, which can only be realized through maintaining good rapport with the people who donate these records, is a very important part of a station's aims.

A station's music director is in a better position than anyone else in the station to assess and make decisions that will affect that rapport and that means the M.D. **must** have at least (and at worst) a limited power in determining what an announcer plays on the air.

Some announcers are willing to follow the instructions of their music director and thus aid the station and ultimately themselves--should they ever be fortunate enough to become employed in an announcing capacity on commercial radio. This acceptance of authorization from above concerning what is to be aired would prepare them and perhaps make them more amenable to the restricted or severely limited position they would be in. Those others who cannot even sympathize with their music director's and their station's cause and who refuse to comply with the limits placed on them at this level would likely find no place in a professional radio station.

Since a music director in college radio is a student and in some cases also a full or part-time worker elsewhere, he must be able to count on the co-operation of his announcing staff. Without this cooperation and assistance a station's relations with the recording industry will deteriorate and its record service will falter and dwindle and any music director's successor would have a dammed hard time putting the pieces of this Humpty Dumpty back together again. Help Your Music Director; He knows what he's doing.

(About the Author: Chris Holt is the Music Director for WUMB Radio.)

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ONE IF BY LAND...
TWO IF BY SEA...

by Diane Hardy

Boston.

It's convention time and you are at the Boston Park Plaza Hotel in Boston. Welcome!

You want to go out (a Convention lull, a late night urge, a psychic calling), but where do you go?

Fortunately being in Park Square in the heart of Boston this is no problem. But first, how to get there--

The easiest "free-from-hassle" means of transportation in Boston is public transportation, fondly hailed the "T". The subways cost but a quarter and you can avoid traffic and parking problems as well as escape the infamous mechanical madness of Massachusetts drivers. The underground transportation system is very simple, hard-to-get-lost-in, and should you lose your sense of direction (did you bring a compass?), helpful types magically appear. Subway maps are available at Info booths throughout the city and are also posted on walls near and around all subway stations. Most subways stop running around 1:00 a.m. and the buses usually stop much earlier depending on the place. Check times before getting too involved in the night if you are travelling by subway.

The closest subway station to the hotel is just a block away on Arlington Street (see map). Major points of interest via subway are:

PARK STREET (not to be confused with Park Square) —The focal point on the Boston Common. Enter Arlington Station, get an inbound train and in two stops you are there.

COPLEY SQ. (Boylston St.)—Copley Square is the section of Boylston Street that is the most aesthetically pleasing and entertainment-oriented. Enter Arlington Station an head outbound on any train. Get off at Copley Square.

KENMORE SQUARE—The center of disco and punk rock in Boston, as well as some good eats and other odds and/or ends. Enter Arlington Station and head outbound on either a Boston College, Cleveland Circle, or Riverside train which will take you to Kenmore Square. (Don't get on a Forest Hills/Arborway train...unless of course you want to go to Forest Hills...)

HARVARD SQUARE—Ye olde famous Harvard Square...Pick up a Harvard train of the RED LINE out of Park Street station and follow it to the end of the line. You are there!

INMAN SQUARE—Take a Lechmere Bus out Harvard Square.

For those of you who have made a vow never to ride a train, bus, or subway (perhaps your guru warned you) and for those whose sights are set locally, your feet can definitely get you where you want to go. Park Square is within five minutes walking distance of the Boston Common, and only a few minutes walk to Boylston St. (a street of much action).

And for those of you who brought your Moped, collapsable bicycle, or fiberglass skateboard, more power to you...

For your convenience I have broken down the "things to do" into four categories: (1) Being a Good Boston Tourist; (2) Entering the Entertainment Scene; (3) Doing Some Dining; and (4) Just Hangin'.

(1) Being a Good Boston Tourist

"Counting the cars on the New Jersey Turnpike
They've all come to look for America..."

Are you interested in seeing "where it all began"? Become a bonafide Boston tourist by walking the Freedom Trail. Near Park Station on the Common is an Info Booth where you can get a guide to take you on the walk. Attractions include such things as the old and new State Houses, Paul Revere's House (not to be confused with his horse), the Old North Church, the Boston Tea Party, Bunker Hill Monument, and a graveyard (which is the best part...I mean, even Mother Goose is buried there). You might have more fun though if you blaze your own freedom trail and just go wandering, departure point the Common, destination: wherever your feet lead you. From the Common you might want to walk up Beacon Street till you reach Government Center and City Hall. It is the focal point for Beacon Hill, Quincy Market, the new waterfront and the North End (the Italian section). The area behind the City Hall is like an attic of historic treasures. From that point you could check out the quaint winding streets of Beacon Hill, the up and coming Government Center (one stop past Park Street on the GREEN LINE) which replaced old Scollay Square and the West End slums with modern buildings, outdoor cafes, parks and restaurants. Be sure to visit Quincy Market (get off at either Government Center or Haymarket stop) where you can get any kind of food or drink your stomach desires (exotic or otherwise). Near Quincy Market, at Haymarket, see the old time "food vendors" selling fresh fruits and vegetables from wooden carts: the hussle and bussle is a scene from the past.

Places not to miss are the Boston Common (in the early 1600's it was a cow pasture and a drill field) and the lovely Public Gardens (swan boats and all), Harvard Square, Harvard University (in the square) and Copley Square (where one of the most beautiul churches I've ever seen stands with the mirrored John Hancock Building looking over its shoulder). Incidentally, don't go too near the John Hancock or if you do beware of low flying glass. Not only are the mirrored windows falling out but they've posted surveillance guards 24 hours a day to keep an eye out for any UFG (unruly flying glass). The Prudential Center is also in Copley Square. It boasts the tallest office building in the world outside of NYC. Go to the top of it if you want an excellent view of Boston (or to the first floor if you don't want any view at all...) Take a stroll down to the waterfront where Boston commerce got its start and now through new building and renovation

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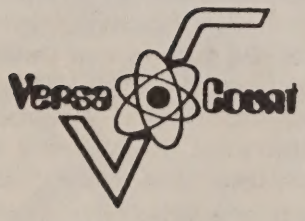

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if rapidly becoming the most prestigious place in Boston to live. See the old shipping vessels, the Constitution, the fishermen, and visit some of the "on the harbor" restaurants (satisfaction guaranteed!)

Still not tired? Visit the different (and very diverse) sections of Boston—the Italian section in the North End, or Boston's own Chinatown. Visit the Museum of Science with its Hayden Planetarium, the Museum of Fine Arts (renown for it's priceless collections of Oriental and Egyptian art). A guide to museums in the Boston area can be obtained at book stores and will be rewarding if you're an art lover (or museum lover).

And visit all the other places I've probably forgotten to tell you about. After all, a good Boston tourist walks with the Spirit of Independence!

(2) Entering the Entertainment Scene

"If you can't rock me, I'll find someone who will..."

To begin, a few points of interest. The drinking age in Massachusetts is 18, for those of you who live in a state where you have to be older (or bolder) to get served. Boston laws say Boston bars must close at 2:00 a.m. and the Cambridge ones fold an hour earlier, so plan ahead and buy your own if you're in the habit of a 3:00 a.m. martini (the liquor stores usually close at 11:00 p.m.). So what will it be? Rock, Jazz, Disco, Punk Rock, or just some plain old music? Boston has it all.

ROCK & OTHER LIVE ENTERTAINMENT

(Boston)

Paul's Mall—733 Boylston St., Copley Sq.—next to the Jazz Workshop. Drink while you watch the likes of Harold Melvin, James Montgomery, Patti Smith. Cover varies.

Lily's—in Quincy Market, expensive but active, for those of you who can still be active after 12 Johnny Walker's, dress code, one of the most popular places in town as of lately.

(Cambridge)

Jonathan Swifts—30 Boylston St., Harvard Sq., dim lights, Heineken on tap, live folk-rock music most nights (specializing mostly in recorded bands)

Speakeasy—24 Norfolk St. (near Central Sq., ask around, it's worth asking) Great blues and boogie every night, a "hopping" crowd.

Inn Square Men's Bar—Inman Square, Cambridge. No cover, a variety of very good live music seven nights a week, personal preference says this is the best, one of the last holdouts of the Cambridge drinking crowd, always someone to talk to and enjoy, happy hour until 9:00 p.m.

Oxford Ale House—probably the most popular of the Harvard Square Bars, usually very long lines, good music, interesting people, couple dollar cover on Friday and Saturday nights.

Casablanca—A Harvard favorite, 40 Brattle St., Harvard Square, soft music, smoky rooms, wicker love seats, "Meet a Harvard professor over a midnight martini or discuss the latest polo game or plan to take over the government"

DISCO (for you disco lovers out there, wherever you are)

Lucifers—Kenmore Square, big name acts perform nightly in Las Vegas type atmosphere

Celebration—Kenmore Square, **the** complete disco scene

Kix—Kenmore Square, new electric disco, two floors for dancing

Yesterday—Kenmore Square, music of today, popular disco

JAZZ

Jazz Workshop—733 Boylston St., Copley Square, best jazz in town, definitely! cabaret atmosphere, cover varies.

Pooh's Pub—464 Commonwealth Ave., the back room has some of the finest jazz, cover minimal, drinks reasonable.

Copley Plaza Hotel—Copley Square, plush, expensive singles bar with soft jazz, no cover

Top of the Hub—soft jazz also, top of the Prudential Building, in Copley Square, one of the best late night views of Boston.

Ryles; 1369—two excellent jazz bars in Inman Square, Cambridge, no cover, music seven nights a week, local jazz scene

PUNK ROCK

The Rat—Kenmore Square, the one and only punk rock place in Boston, and they call it underground rock, second only to CBGB's in New York. The Rat features the best in both Boston and New York rock and roll seven nights a week. Cover varies. The Rat will also be sending over a couple of bands to entertain at the Park Plaza on Convention weekend, so drop by and see what this new madness is all about!!

JUKE BOX BARS

Father's First, Father's Too, Father's "3", Father's Fore, Father's Five, and **Father's Six** These bars are located at various points throughout Cambridge and Boston. Recommended for excellent prices on drinks, daily specials.

Daisy Buchannans—240A Newbury ST., for the Gatsby crowd...

COFFEEHOUSES

There are many all around town, especially in Harvard Square, here are a few of my favorites:

Passims—47 Palmer St., Harvard Square, best live folk in the city

Reflections—100 Mt. Auburn St. (outside Harvard Sq.)

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Sword in the Stone—Boston's oldest, intimate coffeehouse featuring the finest local folk artists nightly, on Charles St. (#13), stop in and see their silver coffee urn, cover varies.

(3) DOING SOME DINING

Take W.C. Field's advice, "Never eat on an empty stomach."

If you're hungry or if just out of habit you decide you want some nourishment, I have a few suggestions about where to go. The first place that comes to mind is (excuse the cliche) the "talk of the town"--**Quincy Market,** a modern day market place with food ranging from shrimp cocktail, sweet and sour chicken, pizza from Ramona's, frozen yogurt, fancy teas and coffees,--eat Chinese, French, Italian, Hungarian, even American food in an environment where everyone is food browsing and food tasting. There's a very "swinging" bar there, mainly young executives and their social secretaries, but its very lively and definitely will be an evening well spent.

On **Boylston Street** alone there are some excellent places--all within walking distance. Scout out on your own, or stop at:

La Crepe—french crepes and quiches, good wine and cheese at reasonable prices.

The Half Shell—good seafood, fish nets, pine tables and booths, loft balcony--bouillabaise a specialty, more clams and scallops than you can eat.

J.C. Hillary's—English pub atmosphere, beautiful stained glass, food is American, portions are large.

Ken's—sandwhiches galore, good food, good service, good specials.

The Bulkie—24 hour restaruant and deli, a favorite pimp/prostitute hangout.

Copley Plaza Hotel— "a graceful, old, but vital hotel" in Copley Square, three restaruants, **Cafe Plaza, The Library, Copley's**--all excellent food, mellow, leisurely dining, also expensive.

Boston is famous for its seafood. There are many good places in the city as well as along the waterfront:

No Name Restaurant—(my favorite), best seafood chowder ever! **cheap** prices, excellent food, on the waterfront (Commercial Wharf) Bring your own beer, wine, because they don't serve there but they understand if you BYO. The restaurant has no name on the outside, you can tell by the lines of people where it is, or just ask...

Legal Seafood—in Inman Square, Cambridge, comparable to the No Name without the famous chowder, fresh fish from their own market, cheap prices.

Durgin Park—at Faneuil Hall near Quincy Market, long tables where you're seated with whomever comes before you, excellent seafood, you can almost picture the fishermen walking up the stairs carrying you his fresh fish... well, almost.

Union Oyster House—near Fanueil Hall, established in 1826, a famous old-time favorite, Seafood at its Best, the Oyster Bar is one of the best bars in Boston.

Jimmy's Harbor Side Restaurant—on Northern Ave. on the waterfront, only open until 9:30 p.m. (Mon-Sat) but world famous for seafood and prime beef specialties.

Anthony's Pier 4—also on Northern Ave., also very famous, also expensive, "distinctive dining", seafood and steak.

If you're hungry for Italian food, the North End is the best, almost any of the restaurants there serve authentic Italian food. If you go into the **European** on Hanover St. be sure you get the Special Pizza. **Polcari's** offers a very large selection of Italian Pasta, veal, chicken and seafood dishes, but explore the side streets and alleys, you won't be disappointed.

Speaking of good pizza, **Bel Cantos** about one mile out of Harvard Square on Mass. Ave. serves "organic pizza", a large variety of vegetables, (carrots, broccoli, olives) and good cheeses on whole wheat crust. Try their calzones...

Chinatown is where to go for Chinese food. The **Golden Gate Restaurant** is open 24 hours a day—be innovative and enter one of the small Chinese restaurants and pretend you know what you're doing, or ask the waiter to select for you.

The small cafes on Newbury Street(take a stroll through the galleries there also) have some excellent though semi-expensive food—try the **Magic Pan** (27 varieties of entree and desert crepes, salads, soups)

Visit **Turtle Cafe** in Inman Square, a quaint restaurant owned and run by women.

The **Wursthaus** right in Harvard Square has an extensive wine list, the most international and largest selection of beer in New England and excellent German food—weiner schnitzel, baurernwurst, Holstein, potato salad, etc. The **Old Vienna Hofbrau** at 1314 Comm. Ave. (take the Boston College GREEN LINE out of Park Street and look for it on the left side of the road), has enormous pitchers of beer, potatoe pancakes and schnitzels. The Rathskellar lounge is part of the Hofbrau and is rumored to have very good music.

Greek food should be eaten in Kenmore Square at **Aegean Fare** (open till 4:00 a.m.); superb greek cuisine and atmosphere.

Near the Park Plaza on Stuart Street (#201) is **Benihana of Tokyo** where you can watch your Japanese chef prepare steak, chicken and shrimp for you right at your table.

And the ultimate in eating and entertainment is **Medieval Manor,** 370 Commonwealth Ave. (you can walk to it) where you join the Lord and Lady of the Manor, Their Singing Wenches, Minstrels and Court Jester in a lively lusty celebration of Life, a five course 12th Century Banquet with unlimited beer and wine (Call for reserva-

tions...)

Wherever you go, eat and enjoy!! !

(4) JUST HANGIN'

"I'm a student of the contemporary scene, an observer of the passing parade..."

There are those of us who, given the opportunity, will avoid the traditional and/or exotic hot spots of a given location: those who will go to the Swiss alps to learn how to roller skate rather than ski, or visit NYC and never see the Statue of Liberty. So you come to Boston, you don't want to hit the local disco, punk rock, or jazz scene, you don't want a good Boston meal or any taste of traditional Boston Anything...but you want excitement, or maybe just relaxation.

Here in Boston there are many places to pass the hours, sunworshipping, people-watching, or just meditating...

The Boston Common is good place to meet and see a variety of people and other living things, especially near Park Street Station (is it Be Nice to a Drunk Week?) Wander aimlessly...

Across from the Harvard Square Station is the Harvard Coop (a store famous for its book and record selection and being in the very heart of the Square). The doorway of the Coop is a well known meeting point, departure point and hangout...it's good for a pamphlet passer outer or for late afternoon sun-setting sitting.

Other Places where you'll meet others hangin' (probably right-side up):

—In front of the Jazz Workshop and Copley Square
—Government Center Plaza (during the day)
—Top of any of the skyscrapers, especially the Customs House!! (get off at Haymarket and ask), Prudential Building, John Hancock Building
—All along Commonweath Ave.

Weird Places to hang-out to see unusual sights that range from the sleazy to the very sleazy:

—Washington Street (the Combat Zone)
—North Station (GREEN LINE out of Park Street towards Lechmere)
—Bus and subway stations

Places to Hang Out if you don't want to come back:

—(besides obvious ones like the middle of intersections)
—Columbus Ave., Dorchester at 11:30 at night
—Fenway area at Kenmore Square, which is not illuminated at night
—all of the Combat Zone
—alot of the South End, Roxbury
—bathrooms in the Boston Public Library, or the Trailways Bus Station

I hope all of this was coherent. Here's a list of some things (miscellaneous and otherwise) that you might want to know about.

—Jay walking in Boston in a necessity if you wish to travel by foot and get somewhere, but above all don't step out in front of taxi cab drivers, they speed up everytime (not to kill, just to make you run)
—The best place to go skateboarding in Boston is Beacon Hill (watch out for dog shit)--unfortunately most of the nice hills end up in busy intersections, but just try and ignore them. Skateboarding on the Boston Common was outlawed, but it all depends on how fast you're going --remember, they have to catch you...
—If you have any hassles with drunks, just tell them that Macy's is having a fantastic wine sale, that'll send them (lurching) away.
—There is, unfortunately, a lack of public restrooms in Boston, so if you're not used to using bushes, plan ahead... ("How?" you ask...)
—Use discretion about the places that you enter(I think they sell it at CVS, I know they sell it next to the candy at the "Store 24" and they're everywhere.)
—Avoid the Combat Zone at all costs (too many knives, guns and people interested in disfiguring your sanity)
—The prime cruising ground for gay men is the Fenway, do so at your own risk.
—Dress codes in Boston are in existence in a few places, most places don't have any. Don't be discouraged if someone won't let you in somewhere, it's their loss, not yours.

This is all for the moment, during the convention the staff of WUMB will be wearing black t-shirts with the convention logo and the WUMB logo on it. If you have any questions, need directions, suggestions or advice about getting around in Boston or about anything to do with the Convention, don't be afraid to ask...that's why we'll be wearing the shirts. At the Convention, I will pass out a leaflet describing the up-to-date current happenings in and around Boston—concerts, local bands playing, special events, etc.

Most important, enjoy!! (and have a drink for the lady who wrote and typed all this up!)

(About the Author: Diane Hardy is Public Relations Director at WUMB.)